

Saturday 28 June 2014

Amateur Photographer

All New AP!
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Passionate about photography since 1884



Portrait lenses

Which **85mm f/1.4** lens is best?



Capturing the city

Jerry Webb's **street photography** secrets



Sony Alpha 77 II

Sony shows commitment to A mount with latest update

Creating depth

Exploit foregrounds for better **landscapes**



PLUS • APOY round three results • A4 printer test • The man who built a 30ft Rolleiflex in his garden

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Exo-Tough
Construction

Camera
Protection
System

Professional Bags

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Manfrotto
Imagine More



COVER PICTURES © JUSTIN MINNS, JERRY WEBB

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IT WAS nearly 20 years ago that I got my first modem, and I still recall the excitement as we all sat through a protracted series of dialling, hissing and buzzing sounds before finally connecting to the World Wide Web for the first time. Little did I know, at the time, how it would change the world and how quickly it would do so.

On the whole the Web has been great, and few

of us would now want to be without it, but we're coming to realise that, just like cars, alcohol and power tools, it must be used responsibly. While we all like a bargain, none of us wants to see the demise of friendly local shops.

This week, news editor Chris Cheesman presents a report on internet shopping (see pages 6-7), and its effects on the specialist photo retail sector, which makes interesting reading.

Nigel Atherton, Editor

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ONLINE PICTURE OF THE WEEK



© NEAL1973

Through the window by Neal1973

Canon EOS 600D, 1/350sec at f/2.8

This week's shot, taken from our AP Flickr page, is by Neal1973. It's a truly beautiful image of Neal's daughter taken on the Santa Express steam train in Tunbridge Wells, Kent. A keen photographer, Neal knew right away that there was a shot to be had. With no time to spare, he jumped off the train, camera in hand.

'The train had stopped to move the engine,' says Neal. 'Once I reached the window my daughter was sitting behind, I saw the shot right away. I like the way she's partially obscured by rain and condensation.'

These are the qualities that make this shot such a success. It's a wonderful example of how to do

something a little different within the portrait genre. The fact that Neal has converted the image to monochrome in Lightroom has further emphasised the atmospheric qualities of the scene. While the 'no smoking' sign should be a distraction, it actually serves as a vital compositional element that draws you towards her.



Win!

Each week we will choose our favourite

picture posted on the AP Facebook and Flickr communities and the AP forum. The winner will receive a year's digital subscription to AP worth £79.99.

Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total), or a link to your website or online gallery, to apicturedesk@ipcmedia.co.uk.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 20.

Via our online communities Post your pictures into our Flickr group, Facebook page or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 20.



NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

Fuji 18-135mm lens

Fujifilm has confirmed a July launch for its Fujinon XF18-135mm f/3.5-5.6 R LM OIS WR [weather-resistant] compact system camera lens. The new optic should deliver the 35mm equivalent of a 27-206mm zoom. First announced earlier this year, the XF18-135mm is expected to cost £749.99. For details visit www.fujifilm.co.uk.



© MARK FRENCH

City heat

If you have a shot depicting the 'essence and reality' of working life in the city, you could be in with a shout of winning Urban Photographer of the Year, with a top prize of a photo safari. The closing date is 8 August 2014. For details, visit cbeupoty.com.

Compact tripods

Manfrotto has released a new line of tripods and monopods, including Compact Light, which costs £49.95 and is the lightest in Manfrotto's tripod stable at 800g. Designed to be used with CSCs, it is 'born to be with you always', says Manfrotto. The Compact Action, meanwhile, features a joystick head and is aimed at those who also want to shoot movies. Top of the range is the Compact Advanced (right, £84.95), built to carry an entry-level DSLR with a zoom up to 200mm. Its three-way head offers pan, tilt and level movements. For details visit www.manfrotto.co.uk.



Free gear

Panasonic promises a 'summer of smiles' with a series of kit promotions. Among the deals is a free battery grip and Leica DG Summilux 25mm f/1.4 lens that can be claimed on purchases of the Lumix DMC-GH3. Meanwhile, Lumix DMC-GX7 (pictured) and DMC-G6 customers can claim a free Lumix G Vario 45-150mm telephoto zoom. The products must be redeemed by 31 August 2014. For details, visit www.panasonic.co.uk/promotions.

EOS milestone

Canon is celebrating 25 years of its EOS-1 series of SLRs. Launched in 1989, the EOS-1 was aimed at professionals and offered new levels of ergonomics, high durability and reliability. The first EOS was the film-based EOS 650, launched as the world's first AF SLR in 1987. The latest addition to the family is the EOS-1D X (pictured), which was launched in June 2012.



© CORBIS

WEEKEND PROJECT

Poppy fields

Transforming the landscape with a blanket of red, a rich and vibrant poppy field is the perfect photographic subject at this time of year. Offering a host of photo opportunities, from broad vistas to tight close-ups, they're a great summer subject.

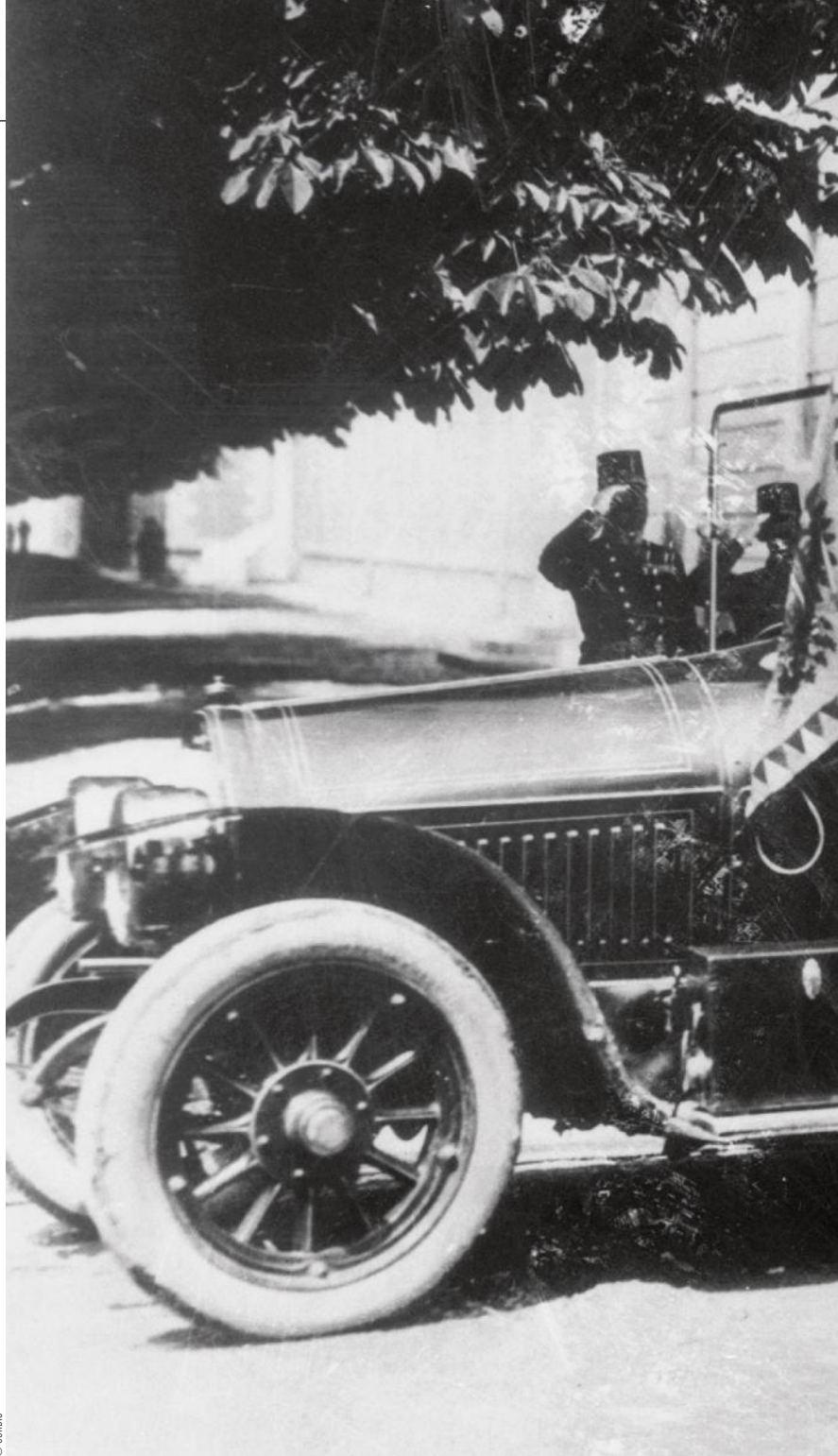
You'll probably need to tap into a bit of local knowledge to find one,

or failing that, Flickr is a great place to look for locations that other members have found in the past.

Try to check out the location beforehand in order to work out the best viewpoints, but be sure not to trespass on any private land. Then, when the light's right, you'll be ready to go. Here are a few ideas to get you started.

1 To capture a whole field of poppies, look for a higher vantage point to accentuate the rich reds. You might even want to take a stepladder with you. A strong background focal point is useful for breaking up the horizon.

2 Don't write off your chances of shooting if it's a windy day. Experiment with neutral density filters to slow your shutter speed down and inject a bit of movement into the shot, resulting in a gentle swirl of red.



BIG picture

This photo was taken 100 years ago this week. Moments later, the world would change for ever

◀ On 28 June 1914, Archduke Franz Ferdinand of Austria was assassinated in Sarajevo by Serbian nationalist Gavrilo Princip, an event which set in motion the chain of events that would lead to the First World War. This is one of the last photographs of the Archduke as he left City Hall with his entourage, moments before he was shot. It's a fascinating image, not for its artistic or technical qualities, but for the significance of the moment, and the innocence of the subjects regarding the role they would play in world history. The photographer has been long forgotten, but his image stands as a monument to the hubris and imperialism of that era, and where that would eventually lead.

Words & numbers

You can look at a picture for a week and never think of it again. You can also look at a picture for a second and think of it all your life

Joan Miró

Spanish Surrealist painter and sculptor

£1 billion
Value of UK photo market
(May 2013-April 2014)

SOURCE: OFA



3 Don't be afraid to shoot into the sun, especially if it's low in the sky, as the backlighting will highlight the spikes and stem of the poppy. Use a reflector to bounce light back towards the poppy to balance the exposure.

4 As well as a wideangle lens, shoot with a longer telephoto lens to really compress the perspective of the scene. It will allow you to crop in tightly and pick out individual flowers or areas of a field for a more graphical result.

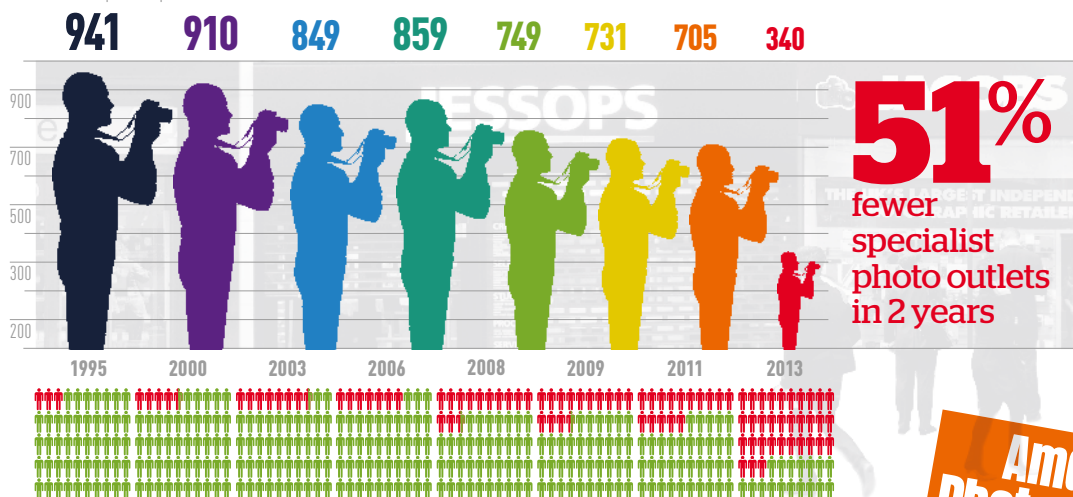
Shooting into the light brings out the delicacy of the poppies' petals



The future of high-street

As another camera shop falls by the wayside, and with numbers halving in two years, UK stores are having to fight back. News editor **Chris Cheesman** reports

Number of specialist photo outlets



YOU KNOW what it's like. It seems far less hassle to order gadgets from a comfy sofa at home than trek down to the nearest high street.

Whether it's the weekly shop or buying a new camera, many people take to the web to weigh up their options.

More than a third of all camera sales in Britain were made online in 2013, according to market research firm GfK.

Yet online's share could be as high as 50% when 'click & collect' purchases – a booming area of the market – are added to the mix.

In recent years, high-street shops have faced a double whammy as their plight has been compounded by falling demand for cameras.

UK camera shipments fell 31% in 2013, according to Futuresource Consulting, and demand is expected to drop 25% this year.

The two-pronged attack has left its mark across Europe. Britain, France, Italy and Germany saw a 40% drop in photo-retail outlets between 2002 and 2011.

In the following two years, Britain alone lost around half its camera shops, accelerated by the closure of 19 Jacobs stores in 2012 and 187 Jessops outlets, under former owners, seven months later.

Numbers dropped from more than 700 in mid-2011 to around 340 last year.

The latest casualty is Morris Photographic Centre, which ceased trading and shut down its base in Chipping Norton, Oxfordshire, after running into financial trouble earlier this month.

The 35-year-old business, which sold equipment in-store and online, attributed its demise to a 'hostile retail market' that led to 'falling profits on a yearly basis'.

There has been an 'evolutionary shift' towards mass-market retailers, driven by the likes of John Lewis, Tesco, Asda, Argos and Amazon, according to Simon Bryant, head of consumer electronics at Futuresource Consulting, who says the change in the photographic retail landscape has been nothing short of dramatic.

Last year, more than half of cameras sold online in the UK were bought through 'multi-channel' retailers like John Lewis. Yet the high street remains a powerful force and the future is promising.

The high street made up two-thirds of camera sales in 2013. And a recent AP reader poll, conducted online, found that 25% still prefer to deal with retailers face to face.

More than a quarter of around 900 readers who responded said they preferred to shop online because it is more convenient and/or cheaper, while another 20% said that where they shop would depend on price.

Richard Gardner, a London Camera Exchange (LCE) customer, said: 'I prefer buying through the high street, largely because I can look at what I am buying.'

Fellow LCE customer Ander McIntyre, a London-based professional, prefers face-to-face contact to an 'anonymous' internet operation, citing helpful staff at LCE, Calumet, Mr Cad and Jessops in Oxford.

'I would never buy a significant item over the internet – there's the risk of loss or damage, getting the wrong item, and so on. The personal contact is crucial to weighing things up.'

For UK photojournalist Edmond Terakopian, 'passionate' staff are the key. 'Jacobs in New Oxford Street [London] used to be my haunt along with the majority of Fleet Street and, sadly, they went out of business and most of us now go to Fixation [in south London].'

Waiting in for the postman or tipping off the neighbour about an

imminent delivery – which can take several days – is wearing thin with many, it seems.

Although Gardner admits to browsing for gear online, he says he would then choose 'click & collect', allowing him to pick an item up at a local store – an option that Futuresource says is key to the high street's survival, and which suits specialist camera shops in a changing market (see box, below right).

Many stores offer more than expertise. Last year, 1,200 people descended on Park Cameras' showroom in West Sussex for its Imaging Festival. This year, it is staging a second, on 21 June, at its new London store.

Park Cameras prides itself on marrying traditional retail with mail order and a thriving online business.

Websites play a key role, not only in promoting high-street shops, but also in allowing customers to buy products – a trend that has seen online's share of

interchangeable-lens camera sales revenue rise from 25% to 38% between 2010 and 2013.

'They [the stores] need to make sure they have a web presence,' says Richard Gregory, GfK's account director for Consumer Electronics, who stresses that websites must not merely serve to publish a shop's contact details.

Yet online currently accounts for just 5% of revenue at LCE, which runs 28 stores.

To survive, high-street outlets have had to work with suppliers to be more price competitive.

'We are now competing with online stores,' says LCE's marketing and communications manager Adrian Deary.

It is clear, however, that the 'customer journey', as described by Futuresource, has changed.

High-street stores will be hoping that such a journey does not start and finish at the click of a mouse, but leads to customers making a return trip. Even if it is just to collect their shiny new purchase.

● To watch a video about this report, visit www.amateurphotographer.co.uk.

Amateur Photographer INVESTIGATES

camera shops

Price gap 'diminished'

WE DID a quick search for a Canon EOS 6D body on 2 June, and found that it can be bought for £1,099.97 on Amazon, plus £5.61 post and packing – a total cost of £1,105.58.

At LCE, which says it matches its website price to that quoted in-store – the EOS 6D costs £1,379.99, plus £4.99 postage. The LCE price also includes Adobe software and it's eligible for £150 cashback from Canon, bringing the cost down to £1,234.98.

The same model costs £1,383.99, including delivery and software, at specialist online photo store Wex Photographic (also eligible for £150 cashback). Meanwhile, a Nikon D3300 body costs £393.10 from the lowest-priced Amazon seller, including delivery. However, at LCE it costs

£364.98 including postage and £40 cashback, so it is £28 cheaper, plus customers can get face-to-face advice.

Futuresource's Simon Bryant says: 'The huge gulf we saw in prices between the likes of Amazon and some of the high-street retailers has diminished... To survive, these companies have had to become more competitive...'

He believes people will pay more for reserving online and picking up from a high-street store a few hours later, rather than having to wait three to five days for home delivery.



Click & collect: the key to survival?

TRADITIONAL mail-order delivery means customers can research their prospective purchase in-store, but then leave without making a purchase.

The growth of 'click & collect', where customers pay online and then collect their new toy at a nominated store, could be the saviour of the high street, it seems.

It enables people to 're-engage' with their local shops, says Futuresource – providing somewhere to go back to, as well seek advice on other services and buy accessories. This, coupled with camera makers' focus on higher-end models – and away from low-spec compacts crippled by smartphones –

could play into hands of high-street specialists with knowledgeable, spec-savvy, staff.

Bryant says some consumers are uncomfortable with a 'faceless' organisation. 'People are spending more on cameras now than they did a year ago... albeit in much smaller volumes, but that lends itself to a more specialist, hobbyist market and a retail landscape where a face-to-face engagement will play an important part.'



Get up & go

The most interesting things to see, to do and to shoot this week. By Jon Stapley

LEEDS TO LONDON



Tour de France Grand Départ 2014

The internationally renowned Tour de France kicks off in Leeds next Sunday in a route that will take in the scenic Yorkshire Dales and work its way down to London over the next couple of days. Get to your spot early, and bring a long lens and plenty of patience, then make sure you're ready for when the race reaches your spot.

Saturday 5 July-Monday 7 July. letour.yorkshire.com

BRADFORD



Beyond the Border

Four photographers come together to explore Scottish culture and heritage in the midst of an intense debate about the nation's future. Sophie Gerrard, Jeremy Sutton-Hibbert, Stephen McLaren and Colin McPherson each take their own perspective.

From July 1. www.impressions-gallery.com

LINCOLNSHIRE



SO Festival

SO Festival is set to transform Lincolnshire's coastal district East Lindsey into a cornucopia of visual arts. With fireworks and light displays, street theatre, dance performers opera on the beach, there should be no shortage of photo opportunities.

June 28-July 6. www.sofestival.org

LONDON



Bailey: For Real

Hurry for the last days of David Bailey's exhibition at Daniel Blau London. Bailey's portraits from London and Delhi are made unique by their ragged edges, where he tore the photographic paper prior to printing.

Until 28 June. www.danielblau.com

International Air Show

Our weekend project for you last week was to take a trip to an air show – here's the perfect one. The Waddington International Air Show celebrates 50 years of the renowned Red Arrows (pictured) and it promises to be a weekend of stunning airborne performances.

Saturday 5 July-Sunday 6 July. www.waddingtonairshow.co.uk





Viewpoint Kevin Meredith

In the age of social media, how do you make your photographs stand out? **Kevin Meredith** explains why he's still a Flickr aficionado

I have to admit I have a soft spot for Flickr as I've been an avid user for almost 10 years now, I've made a lot of good friends through it and it's helped my photographic career. Something I hear a lot, however, is 'Flickr is dead' and 'no one uses it any more', but I think those statements tend to oversimplify the matter. What has to be remembered is that when Flickr started, the likes of YouTube, Twitter and Instagram did not exist, and Facebook was only open to people in higher education. People have far more choice with what they do online than they did 10 years ago.

In the first two months after I posted my photo of starlings (below) on Flickr, it was viewed 66,000 times – that tells me that people are still using Flickr and that there is definitely still an audience there.

Talking pictures

Flickr and the way people use it has fundamentally changed over the years, that is undeniable. Flickr groups are no longer popular, as the type of interaction that happened in groups is now far more likely to happen in Facebook. The conversations that take place around photos used to really be engaging, but now people tend to 'favorite' an image and move on. People are still having conversations around images – it's just that these conversations have moved elsewhere.

I used to post my pictures only to Flickr, but now I post to Instagram as well, then I might repost to Tumblr and, if it's really good, to Facebook and Google+. If I am honest, taking part in social media feels like it has become a bit of a chore. This is probably partly because I have a four-year-old daughter, which means I have a lot less spare time than I used to.

I don't go looking that much any more, but when I do, I nearly always stumble across Flickr users I have never heard of before and am blown away by the quality of their work. This happened recently with 333Bracket, who documents her life in exquisite detail, and Westographer, who documents the quirkiness of the suburbs of Melbourne and Victoria. Both of them post photos regularly.

Hopefully, I've convinced you that Flickr is not dead and it's worth trying out or coming back to. Remember, being a good photographer is more about the pictures you don't show than the pictures you do. Be selective about what you post and be patient about building up a following. You can find me on Flickr (and a lot of other social networks) under the user name lomokey.

'If I am honest, taking part in social media feels like it has become a bit of a chore'



Kevin Meredith is an obsessive documentary photographer and author of several instructional books. He has a passion for passing on his knowledge and regularly runs workshops in Brighton and sometimes further afield

New Books

The latest and best books from the world of photography. By Oliver Atwell



Inside the Favelas: Rio De Janeiro

By Douglas Mayhew, Glitterati Incorporated, hardback, £39.95, 308 pages, ISBN 978-0-98237-994-3



Douglas Mayhew's project would like to take you on a tour of a place that often remains unseen in the media's coverage of Rio de Janeiro: the numerous shanty towns or, as they are more commonly known, the favelas. Rio's favelas are a world away from the lush beaches and festivities we are so often fed as a picture of Brazil, yet they are all too real. Beyond the facade, Rio is home to a great number of people whose daily existence is troubling and uncertain. This is most certainly a part of the city to which tourists rarely bear witness. While the images themselves may not be entirely captivating, the reality they portray is never less than engaging. Crucially, Mayhew's work never falls into the trap of emotional manipulation; it simply shows what is and allows the viewer to reach his or her own conclusions.

Picture Perfect Social Media

By Jennifer Young, Apple Press, £12.99, paperback, 176 pages, ISBN 978-1-84543-550-9



LA-based Jennifer Young understands the importance of standing out within the ocean of social media, whether your chosen platform is Facebook, Pinterest, Flickr or through your own personal blog. Young is herself a lifestyle, portrait and travel photographer who regularly uses blogs to get herself out there. This is her second book (her first was *I Art U*) and within the pages she demonstrates how to take eye-catching images and reveals how they can be most effectively seen online. The advice is rather back-to-basics (no bad thing), but the real strength of the volume lies in how to apply these ideas to specific genres such as food and home interiors. Examples from other professionals are found throughout, as well as solid guidance on what it means to be a photographer in the age of social media.



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D5300 18-55 Kit ... ~~£649.00~~ £27.04 P/m

D3300

Incredible Image Quality

Simplicity of use

WiFi Connectivity



D3300 Body ~~£369.00~~ £7.58 P/m
D3300 18-55 Kit ... ~~£439.00~~ £7.73 P/m

D3200

24.2 MP

EXPEED 3 Engine

Full HD movies

Wireless Capability



D3200 Body ~~£289.00~~
D3200 18-55 VR Kit .. ~~£349.00~~ £8.19 P/m
D3200 18-55 VR Kit .. ~~£439.00~~ £7.73 P/m

D7100

24.1 MP DX format

CMOS Sensor

Optical low pass filter



D7100 Body ~~£839.00~~ £12.31 P/m
D7100 + 18-105mm .. ~~£979.00~~ £14.37 P/m

D7000

16.2 MP CMOS sensor

Full HD Video Recording



D7000 Body ~~£579.00~~ £8.50 P/m
D7000 18-105 VR Kit .. ~~£719.00~~ £10.55 P/m

D610

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6fps Shooting

Finely Detailed Images



Experience the true power of full-frame photography with the D610

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Full HD Video



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D800E

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16-35mm f4G ED VR AF-S NIKKOR	£829.00	£12.16 P/m
16-85mm f3.5-5.6G ED VR AF-S DX	£439.00	£7.73 P/m
17-55 mm f2.8G ED-IF AF-S DX Zoom ...	£1049.00	£15.39 P/m
18-200mm f3.5-5.6 G ED VR II AF-S	£589.00	£8.64 P/m
18-300mm f3.5-5.6 ED VR AF-S DX	£679.00	£9.96 P/m
24-70mm f2.8G ED AF-S NIKKOR	£1245.00	£18.27 P/m

28-300mm f3.5-5.6G ED VR Nikkor	£679.00	£9.96 P/m
24-120mm f4G ED AF-S VR Nikkor	£819.00	£12.16 P/m
55-300mm f4.5-5.6G ED DX AF-S VR ...	£299.00	£7.90 P/m
70-200mm f2.8G ED VR II	£1619.00	£23.76 P/m
70-300mm f4.5-5.6G AF-S VR Nikkor	£439.00	£8.19 P/m
70-200mm f4G ED VR AF-S Nikkor	£979.00	£14.37 P/m
NEW 80-400mm f4.5-5.6G ED VR	£1999.00	£32.29 P/m
200-400mm F4G ED VR II AF-S NIKKOR ..	£4939.00	£72.47 P/m

Nikon Prime Lenses

Fixed focal length, The ultimate in image quality for your Nikon DSLR



10.5mm f2.8G ED DX Fisheye	£559.00	£8.20 P/m
24mm f1.4G AF-S NIKKOR	£1499.00	£22.00 P/m
35mm f1.4G AF-S	£1309.00	£19.79 P/m
35mm f1.8G AF-S DXs	£159.00	-----
AF-S 50mm f1.4G Lens	£295.00	-----
50mm f1.8G AF-S NIKKOR	£155.00	-----
85mm f1.8G AF-S NIKKOR	£379.00	£7.79 P/m

85mm f1.4G AF-S Nikkor	£1179.00	£17.30 P/m
200mm AF-S NIKKOR F2G ED VR II ..	£4149.00	£60.87 P/m
300mm F/2.8G AF-S ED VR II Lens ..	£4045.00	£59.35 P/m
400mm f2.8G ED VR AF-S NIKKOR ..	£7159.00	£105.04 P/m
500mm f4G ED VR AF-S NIKKOR	£5950.00	£87.30 P/m
600mm f4G ED VR AF-S NIKKOR ..	£7189.00	£105.48 P/m

Nikon Macro Lenses

Get super close to your subject



40mm f2.8G AF-S DX Micro NIKKOR	£189.00	-----
60 mm f2.8D AF Micro-Nikkor	£409.00	£8.40 P/m
60mm f2.8G ED AF-S Micro NIKKOR	£409.00	£8.40 P/m
85mm f3.5G ED VR AF-S DX Micro	£389.00	£7.99 P/m
105mm f/2.8G AF-S VR Micro-Nikkor ...	£639.00	£9.37 P/m

Nikon Compact System

NIKON J4

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Fast, light, and solidly built,
this portable system camera
delivers effortless quality performance



J4 Body Only - ~~£429.00~~ £7.55 P/m
J4 with 10-30mm Lens - ~~£499.00~~ £8.79 P/m

Nikon Teleconverters

Nikon Speedlight Flash

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Justin Minns

Since taking up photography, Justin's images have been published in numerous books and magazines. He also runs one-to-one landscape photography workshops in East Anglia for photographers of all levels, with workshops for small groups currently in the planning stage. To register interest in these, visit his website at www.justinminns.co.uk.



The frosty reeds frame the scene and draw your eye into the picture

KIT LIST



◀ Wideangle lens

A wideangle lens is essential for emphasising foreground elements. Zoom lenses with a range of around 10-20mm for APS-C cameras or 16-35mm for full-frame are ideal.



◀ Tripod and geared head

A tripod is a must-have for landscape photography and a geared head will make light work of fine-tuning your composition.





Creating depth

Justin Minns explains how to add depth to your images by using foreground interest to lead the eye into the frame

As landscape photographers, we often go to great lengths to be in the right place at the right time to get the shot. We set the alarm for the early hours, drive for miles and then walk, head torch on, through semi-darkness to be set up and ready for the first shades of dawn colour to light the scene that we have usually spent many hours researching in advance. Every time we look at such a scene, we are faced with the difficult challenge of how to convey the feeling of depth in that three-dimensional view in a two-dimensional photograph.

One way to create a feeling of depth is to emphasise the foreground by composing the image to include a point of interest at the bottom of the frame. A strong element in the foreground gives the viewer a point of entry into the picture – a place to start that will hopefully lead them through the composition to the subject of the image.

Just about anything can work as foreground interest, but while it may be tempting to use the first object you see, it's worth stepping back to consider the bigger picture for a moment. Taking time to find a foreground subject that has a connection, either physically or visually, with the rest of the image, rather than just being an object to fill the bottom of the frame, will result in a more satisfying photo.

The subject could be a strong object, such as a rock formation that nicely frames the bottom of a mountain view, a jetty leading the eye into a lakeland scene, or something more subtle like a shape or pattern of foreground plants that is repeated in distant trees. On the other hand, you could use a foreground with contrasting shapes or textures to the background. Whatever you choose, it's worth spending some time looking for the link that will lead the viewer into your photo to explore further.

As well as considering *what* you place in the foreground, it's also important to think carefully about *where* you place it in the frame. While



◀ Hotshoe spirit level

With the camera low to the ground, it can be particularly difficult to judge how level the horizon is and a hotshoe spirit level is an inexpensive way to solve this problem.



◀ Filters

As the foreground will sometimes be several stops darker than the sky, a set of graduated neutral density (ND) filters will enable you to keep the exposure within the limits of the camera's dynamic range and avoid blown highlights.



◀ Remote shutter release

A remote shutter release will not only help keep your images sharp, but it's also essential if you need to use bulb mode for exposures of more than 30secs.

The eroded groynes subtly lead the eye through the frame, and are mimicked by the line of the pier



Try a tele lens

ALTHOUGH a wideangle lens is very useful for adding depth, it isn't the only choice available to you. Instead, why not try using a telephoto zoom such as a 70–200mm instead. A longer focal length will give a totally different look to your landscape images, appearing to compress the distance between the foreground and background rather than exaggerating it.

The narrow depth of field associated with telephoto lenses gives you some creative possibilities as well. In this example on the right, I selected an aperture of f/4 and focused on the windmill, which had the effect of softening the foreground flowers to a yellow blur. You'll need to move back a lot further than you would with the wideangle lens so you can still frame your shot to include the foreground at a longer focal length, but this technique works well when the foreground is a lot closer to you than it is to the background subject anyway – the windmill here was on the other side of the next field!



bold elements add a lot of impact to an image, there's a danger of the foreground overpowering the image, so compose carefully and try to avoid blocking the viewer's path into the rest of the picture. Luckily, on the wide, empty East Anglian beaches that I frequent, the foreground interest is often also the main subject of the picture, so this isn't usually a problem.

Technique

Foreground interest is a compositional trick that works especially well with a wideangle lens as it seems to stretch perspective. This gives objects close to the lens the appearance of being larger than normal, while those further away appear smaller, helping the photographer to emphasise the feeling of distance.

These lenses are not without their drawbacks, though, and need to be used with care to avoid certain pitfalls. Objects close to the edges of the frame have a tendency to distort, leaving straight lines leaning at an unnatural angle, so when you are composing an image, try to position any foreground objects away from the edges. If this isn't possible and you have a line of groynes, for example, leading into the frame, any distortion can be easily fixed in Photoshop. However, this will



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Keep it simple

WE'VE all heard the saying 'less is more', but it's especially true with photography. A successful composition not only relies on what has been included in the photo, but what has been left out can be just as important.

Harmony is the key to creating an eye-catching photo with a simple composition. Try to find foreground and background subjects that complement each other in some way, whether it be shape, colour or something else that links them visually, and compose your shot to include only those essential elements. Before pressing the shutter, remember to look around the frame for any distractions and adjust your position to try to remove them from the composition.

A clean composition can really make a strong image, but you could try taking it a step further. Go for a minimal look using the subtlest of foregrounds, such as ripples on the surface of a lake, to really simplify things and give the subject breathing space and create a feeling of calm.

➤ result in some cropping, so bear this in mind when composing the shot and allow extra space around the edge of the frame for any cropping later.

While the effect of creating distance between the foreground and background is one of the things I love about wideangle lenses, it's also a potential problem. Positioning the camera at the right height and angle is important for getting just the right amount of separation between the foreground and background to create a nice flow through the image. Position the camera too high and there is a danger of ending up with a lot of empty space between the two, but get too low and there could be too little space thus spoiling the sense of depth.

The short focal lengths that we are using have an inherently good depth of field, but this can be maximised by using a hyperfocal distance chart to choose the point of focus. The hyperfocal distance is basically the optimum point of focus for a given focal

length and aperture to achieve the greatest depth of field, and you can download a chart to keep in your camera bag or use the DOFMaster app for your smartphone. I also find that live view is invaluable for precise focus, especially with the camera positioned low on a tripod. It certainly beats crawling around on what's usually a wet or muddy floor trying to look through the viewfinder. With the lens set to manual focus (and stabilisation switched off), you can pick the exact spot you wish to focus on and magnify up to 10x to ensure it is sharply focused, which is especially useful in low light.

Foreground interest is a particularly effective landscape technique and, as such, it can be easy to become repetitive in your approach. On the occasions that I have been guilty of working on autopilot, I've found that it shows in the resulting images, so keep thinking about what you are trying to convey in your photography and aim to reflect that in your compositions. AP

The foreground foliage and fence lead the eye through the frame



IDEAS TO TRY

ALTHOUGH I'd usually caution against slavishly following compositional rules with your own images, the rule of thirds can be an incredibly useful starting point when shooting landscapes. When composing the image, try using the bottom third of the frame for a strong foreground element. This is so the viewer can then be led through to the middle ground and then on to the distant horizon positioned roughly on the top third of the frame. I find this can work particularly well with the camera in portrait orientation, which I think often adds greater depth and impact.

A lot of this will depend on the subject you're photographing. There are endless possibilities for adding depth to your photos using foreground interest, so if you are looking to give it a try yourself and need some inspiration, here are a few suggestions to get you started.



Lines

Composing your image so the foreground has strong lines leading into the distance is an excellent way to create a sense of depth and perspective. This technique is strongest when the lines curve or come diagonally in from the corners leading to a distant point of interest.



Motion blur

Slowing down the shutter speed slightly to create some movement in an otherwise ordinary foreground can transform it into something more dramatic. Surf receding down the beach adds interesting movement, especially when contrasted with something solid like rocks.



Patterns

Low tide often reveals patterns and ripples in the sand and these can make a very interesting foreground. Positioning the camera very low can make a bold composition, especially when used with side lighting, which will emphasise the shapes and help lead the eye into the image.



Long exposure

Using a long exposure to smooth the surface of the water can help emphasise the shapes of foreground elements. Shutter speeds of 15secs or more are ideal, so unless you are working in low light, you may need some ND filters – 3, 6 and 10-stop filters should cover every situation.



Something different

As with everything in photography, interesting shots can sometimes come from ignoring the rules completely and improvising. While photographing the pier at Southwold in Suffolk, this 'No cycling' warning caught my eye and adds some interest to the promenade.

Dream camera

Park Sung-hwan is a retired South Korean pilot who dreamed of building a café shaped like a vintage Rolleiflex. He tells **David Clark** how, and why, he did it

If you were travelling in rural South Korea, one of the things you might not expect to see is a giant Rolleiflex standing in someone's garden. Yet that's exactly what you'll find if you visit Park Sung-hwan's house in Yangpyeong County, around 40 miles from the capital city of Seoul.

Towering over Park's bungalow is a 30ft high café built in the shape of a red and black Rolleiflex MiniDigi, which itself was based on the classic Rolleiflex TLR design. It's an extraordinary and surreal sight.

Park, a retired South Korean military helicopter pilot, built the café in partnership with his wife Kwak Myung-hee, who is also a retired pilot. They call it the Dreamy Camera Café, and the idea is as much about people's dreams and ambitions as it is about photography.

Visitors are encouraged to enjoy the classic cameras and other photography-related items on show, and to write down things they hope to achieve in life. They can have their portrait taken, and then write their hopes and dreams in the margin of their picture.

Why did you build a café in the shape of a giant Rolleiflex?

I have been interested in taking photographs and collecting cameras for 12 years. My wife loves coffee and was keen to live in the country, and my daughter wanted to have her own room as well as a puppy. We were wondering what would be the best solution to accommodate

everyone's wishes. We first decided to build a country house as well as a café in 2008 and spent five years finding the right location. While we were looking for the location, we came up with the idea that it would be great to build a café with a camera shape. Then my wife put all these ideas together and made a rough plan using Photoshop.

Is the Rolleiflex your favourite camera or was the shape less complex to build than other cameras?

My favourite cameras are the Leica and the Rolleiflex. We considered the shape of a Leica M3 for the café at first, but we changed it to a Rolleiflex as it was more efficient in terms of the structure and interior.

Did you commission an architect to design it?

Once we decided to build the café, my wife planned the interior of the building. We decided to copy a Rolleiflex MiniDigi for the exterior and then we visited an architect and asked him to design the building. The café was built with lightweight wood and Stuc-O-Flex finishing.

How big is the café and how long did it take to build?

The café is around 9m high and the total floor size is 66m² (two floors of 33m²). We planned the café from June until September 2013, and it took another three months to build. It had the same planning procedure as any other building and we started building as soon as we had permission.

What photography-related items do you have on display at the café?

We have classic cameras, 50 toy cameras and several other items. On the ground floor there are around 100 photography books, which you can read while in the café. On the first floor there are essays, books related to cafés and coffee, and ten more cameras. There are also items such as film-shaped tissue cases, a DSLR-shaped moneybox and a Leica M9-shaped mirror.

Have customers travelled a long way to see your café?

Only 20% of the customers are local, while 80% are from other areas, usually Seoul. Some people travel a long way to visit us. We have recently had a lot of customers from Hong Kong, Taiwan, Singapore and the US.

How have people reacted to the café?

Visitors' comments have included 'marvellous', 'interesting', 'I'm envious' and 'amazing'. People have also described it as 'peaceful', as the café is surrounded by mountains and fields.

Are you glad you built it?

Yes, I am. In fact, it is more a feeling of being proud of the space we've built so my family can live in the way we dreamed. Our aim was not just to build the café, but also to create the space where we could dream and help each other to make it happen.

The Dreamy Camera Café's Facebook page is www.facebook.com/cafedreamy



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1 Lit up at night, the Dreamy Camera Café takes on an even more splendid look

2 The classic Rolleiflex that inspired the design of the café

3 Park and his family pose in front of their home and café surrounded by lush hills

4 Park's young daughter in front of the café

5 Within the café, visitors can view various classic cameras

6 Park's daughter within the café's interior

7 Park and his daughter enjoy the stunning countryside surrounding the café

8 Park's daughter and friend relax in one of the café's curved window ledges

9 The menu: it was a long-held dream of the family to own and run a café

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LETTER OF THE WEEK

Talking sense

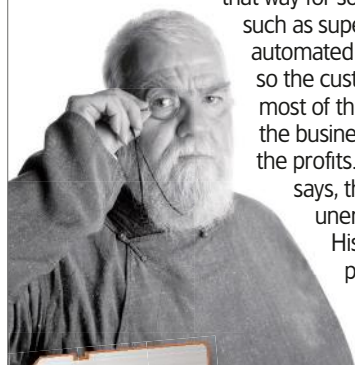
Yet another brilliant article from Roger Hicks in AP 24 May issue, who talks a lot of common sense. His key points are so accurate, about how we are all expected now to be entrepreneurs, run our own processing labs, be publishers and pay for it all. Many retail and service providers have been going

that way for some time, such as supermarket automated checkouts, so the customer does most of the work and the business makes the profits. As Roger

says, this creates unemployment. His other key point is so apt, about how one

is considered inferior if you don't enter the 'rat race'. I have found this out in some circles because I still take pictures on film and use a computer in a very limited way.

Roger's argument reminded me of the story of the contented fisherman, who was relaxing with his pipe near his boat when a rich industrialist asked why he wasn't out fishing. He said he had enough fish for that day, so the industrialist suggested he catch some more to make money for a motor on his boat and nylon nets to go into deeper waters for more fish. The fisherman asked why he should do that and the industrialist replied he could then afford a second boat to catch more fish and become rich. The fisherman queried why he needed to do that and the industrialist said he could then sit back and relax. The fisherman just smiled and puffed on his pipe! **Bill Stevens, Dorset**



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Stamp it out!

With regard to Mike O'Regan's ordeal at a shopping mall (News, AP 31 May), the arrogant official's conclusion that 'no crime was committed' would be laughable if it were not so serious. Mr O'Regan was subjected to the crime of abuse by three parties: the mother, the security guards and the police.

This blatant violation of Mr O'Regan's human and civil rights should be met with equal intolerance. Why don't you, the photographic press, direct Mike O'Regan to a decent law firm that specialises in civil liberty concerns? The ever-growing photographic community could all chip in towards legal fees.

Naive? Utopian? Maybe. But the hysteria perpetrated by the likes of neurotic mothers and ignorant, arrogant officials has to be publicly stamped out.

Name supplied, via email

The first photo competition I ever won was for a candid shot of a child on a bouncy castle on Weymouth beach in Dorset. I doubt I would take such a picture today, in this suspicious, post-Jimmy Savile world. Mr O'Regan was, in hindsight, unwise to photograph other people's children without consent – aside from the subject matter, virtually all shopping centres these days expressly prohibit photography anyway – but that does not excuse his humiliating treatment by the police and security guards whose behaviour, sadly, is all too common these days – Nigel Atherton, Editor

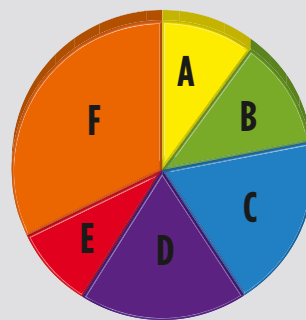
Home-made cameras

I was fascinated by the letter from Mike Rignall about his efforts at camera construction (AP 7 June), since in my very impoverished student days I too made my own equipment.

Our family has been involved in photography since the 1800s, and I still have examples of their work. My father followed suit, although wartime limited the availability of film and chemicals, and



© PETER WARDLE



In AP 7 June, we asked...

What is the total value of your photographic equipment?

You answered...

A Under £500	10%
B £500-£1,000	12%
C £1,000-£2,000	19%
D £2,000-£3,000	18%
E £3,000-£4,000	9%
F Over £4,000	32%

What you said

'Do we include the cost of our computers/printers in our valuation – cameras not much use without them'

'Probably just under £1,000, including scanner and so on. No insurance required – if I can't afford to replace it myself, I can't afford it'

'A good set of landscape filters will set you back £500 minimum, and then add a £350 tripod. A pukka-spec editing laptop is a good £600, let alone if you go for an Apple, then you're looking at £1,000+'

'I'm a bit surprised at half a grand on filters. How many do you need?'

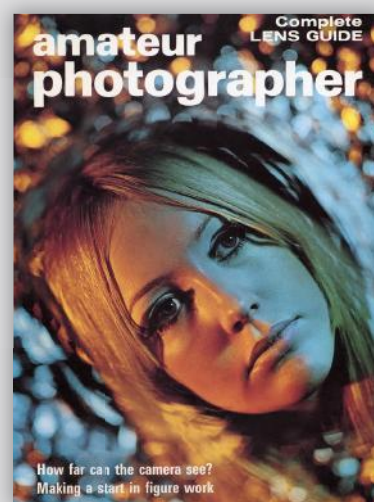
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I started to pursue the interest at the fairly early age of about 12, using home-made equipment. The first camera was made of thick cardboard, had a film wind-on mechanism, a converted light switch for a shutter and a pinhole for a lens.

I later progressed to wood, using 120 film, an old shutter that someone gave me and a lens constructed from various magnifying glasses, some cemented together with Canada balsam – a resin that used to be employed in microscope slide making. The results lacked definition at the corners, but at least the exposures were much shorter than the pinhole required.

The last still camera I made used this same shutter with a better lens from some ex-government aircraft junk, mounted on a rotating platform that enabled two rows of pictures to be taken on 120 film, that is, four per 2½in square frame. This was designed to economise on film, but the results were of rather limited quality.

Later, while at dental school, I made a cine camera for 8mm film in the dental laboratory, mostly using dental tools (see picture on page 19). This was followed by a projector for viewing the results. The only purchased item on the camera



Colin Logue's image of the Giro d'Italia in Carrickfergus

was the lens, a Taylor Hobson Trital, which cost £7 – and that was a fortune in those student days. Sadly, this camera is now in poor condition after 50 years' storage and none of my still cameras has survived at all.

These days I prefer to use commercial equipment – soldering wires to each of those millions of pixels is just not practicable.

Peter Wardle, Birmingham

I salute your ingenuity, Peter. I have never made anything more elaborate than a biscuit-tin pinhole camera, but your letter inspires me to have a go. I'd love to hear about other readers' home-made cameras, with pictures too if you have them – Nigel Atherton, Editor

Great Giro

I thought AP readers might be interested to see the photo (above) that I took at the recent Giro d'Italia cycle race as it passed through Carrickfergus in Northern Ireland. In May, Northern Ireland hosted the Giro d'Italia Big Start (Grande Partenza), and I took this picture with my Canon EOS 60D, plus a 100–400mm lens, at 1/250sec, f/8 and ISO 400. As you can see, the conditions weren't great – I took this shot during a downpour.

Colin Logue, via email

What a great shot, Colin, and it was certainly well worth getting wet for! – Nigel Atherton, Editor

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In next week's issue



Sony Cyber-shot
DSC-RX100 III
 Why this might just be the perfect compact camera

Window-light portraiture

Damien Lovegrove shows how to create beautifully lit portraits with natural light

Toast to the coast

Stunning wildlife images from around the UK shore

Creative Photoshop

Baden Bowen takes us step-by-step through his clever montage

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ALL PICTURES © JERRY WEBB

Caught in a webb

Brighton-based photographer **Jerry Webb** specialises in taking an unconventional view of everyday life. He takes **Oliver Atwell** on a tour of his unusual slant on the world

It's a very human trait to attempt to fit things into easily definable categories.

It somehow makes the world more manageable, and offers us short cuts into generalisations and assumptions. Basically, it just makes our lives easier. Magazine journalists are the worst offenders, it seems.

'Actually, I'm not strictly speaking a street photographer,' insists Jerry, when I lazily attempt to box him into the genre. 'I used to call myself that, but someone told me that I tamper with my pictures too much to qualify as a real street photographer. They actually sent me a long list of reasons why I don't fit into the pure idea

of the genre. I do love walking the streets and taking pictures, though, particularly of people. Creating images of things like that gives me enormous energy.'

It seems odd that processing your images would somehow bar you from a genre of photography, but street photography does appear to be one for the purists. And what exactly is this processing that caused Jerry to find himself shunned?

'I process everything in Photoshop,' says Jerry. 'I turn it to monochrome, increase the contrast, frequently reduce the tonal content, and usually add a bit of red and yellow. I don't particularly like cold monochrome

Top left: This picture, 'Legs', taken at Gay Pride in Brighton, nicely demonstrates Jerry's penchant for dynamic angles and unusual subjects

shots, so I like to add a little warmth. No idea why. It's just my thing.'

Comments like this are what make Jerry such a pleasure to talk to. He knows what he's doing and he does it well. But there's something so unpretentious about his process. He's a photographer who shoots simply for the pure joy of shooting.

'When I go out, I tend not to have any preconceived ideas of what I'm going to photograph,' admits Jerry. 'I just shoot what I fancy. As I said, I like pictures with people in because they give the image a real dynamic. However, I don't take particularly good portraits because I'm not necessarily interested in the people





in the pictures...' He pauses. 'If that doesn't sound too awful.'

Jerry may not go out with specific pictures in mind, but how he approaches a subject once he finds it certainly is informed by a preconceived notion. As hesitant as Jerry is to describe himself as a rule-breaker – 'I think it's *such* a cliché' – he does admit that his approach to the golden rules of photography are anything but conventional.

'I love rough-looking pictures,' he says, 'the rougher the better. A lot of my images are not beautiful. If you printed some of them out, you would see right away that they're not particularly clean. I love the

old rock 'n' roll pictures from the 1960s. There are very few halftones in them; they're very contrasty and black & white. There's a grimy feel to them. So with that in mind, I'm not someone who searches for the perfect print. That's just not me at all.'

So in the world of Jerry Webb, noise and grain – those imperfections that camera manufacturers and photographers have done everything in their power to eradicate – become glorious virtues of the aesthetic. It's an interesting approach and one that in some odd way does lend a strange and abstract quality to the images. For Jerry, it's simply what works for him, and for the picture.

Above: Here we see Jerry's treatment of light within his work. Shooting into the sun has resulted in a startling burst of light – an element that further enhances his scene

Shoot high, shoot low

Aside from the aesthetic, it should be clear early on that there are other ways that Jerry enjoys defying the conventions of picture making. Let's take his image 'Legs', for example (top left).

'Something I always try to avoid is shooting from eye-level,' says Jerry. 'I find it boring. I like doing overheads, although they can be more difficult. I actually shoot a lot of stuff from the floor. So in a lot of my images you'll see lots of legs and feet with heads cropped out. Things like that add a nice level of mystery to an image.'

'With my image "Legs", I just saw it and had to take it,' he

MY FAVOURITE SHOT

'IF I HAD TO choose one shot as my favourite above all others,' says Jerry, 'I'd have to say it's the "Worm Digger"'. For a long time, I tried to get original images of both The West Pier and Brighton Wheel, but with little or no success. One day, while I was out and about, I spotted this gentleman. He was somewhere around the Grand Hotel. Everything about the image came together – low tide for the reflections, light and a sky to die for, an amiable subject *and* I had my camera with me. The worm digger was rendered as a perfect silhouette, plus I had a good picture of the West Pier without it being too dominant in the frame.'



continues. 'There was a huge sea of legs crying out to be photographed. I do a lot of shots like that. The large strip of material in the image is a big rainbow flag at Gay Pride in Brighton. It's actually a man dressed as a woman you're seeing in that picture, by the way.'

Look closely through Jerry's body of work and another recurrent theme reveals itself in the form of a particular type of light – harsh sunlight, to be exact.

'I like long shadows and I like photographing into the sun,' says Jerry. 'It gives such a nice effect. Many of my pictures have silhouettes in them and it's rare that I have halftones. The light lets me achieve that. There really is nothing worse than having to go out and shoot on a grey day when there are no shadows. As long as I have the light, I don't care what's going on. I'm up for anything.'

'Lens flare is great, too,' he adds excitedly. 'Flare can sometimes look crap in pictures, but if you get it right it can work so well for you. By just putting the sun behind your subject and letting the light creep around the edge you have something very beautiful – a lovely halo.'

As averse as Jerry is to overcast conditions, that doesn't mean he

discounts the virtues of a rainy day. In his opinion, there aren't enough pictures taken in the rain and he believes that photographers have something of an obsession with shooting on bright sunny days (as rare as they are when those same photographers are based in the UK).

'Something I've noticed is that when you scour a site like Flickr, it creates this weird illusion that all locations at all times of year are drenched in sun, which is nonsense,' he says. 'I wish more photographers would get out there in the rain. I *love* taking pictures in the rain. Elemental extremes are good. The things in between lack interest.'

Extreme weather is the perfect complement to the fact that Jerry tends to render his final images as stark black & white scenes. The lack of half tones means that his images are extreme in their contrast and, in part, oddly abstract.

'I just prefer black & white,' says Jerry. 'For me, it's an infinitely powerful medium. But that's not to say that I wholly reject colour. Sometimes I'll shoot a scene that just can't be captured in any other way. Some scenes have a different tonal range. So, for example, if a scene is chock full of greens and reds, then the shot should remain in



As he works primarily in Brighton, Jerry's challenge is to present familiar scenes and locations in new ways

colour. That's because midtones look terrible in black & white. Knowing what colours will and won't work in an image becomes something intuitive the more you shoot.'

Weapons of choice

'I'll be honest, I don't particularly treat cameras well – they're just a tool,' admits Jerry, when pressed

'There really is nothing worse than having to go out and shoot on a grey day when there are no shadows'



on his favourite camera and lenses. 'However, it was a particularly sad day when I dropped my Nikon D600 in the water and it stopped working. Not to worry, though. The insurance money's just come through so I won't be long without one.'

While the D600 was Jerry's favoured bit of kit (and will be again once a new one arrives), he does admit that the lengthy image download time and processing was a constant source of irritation.

'That's why I'll often take out a Nikon D90 instead,' he says. 'The processing and viewing are lightning fast. I guess if I'm working on a professional job, then I'll use a full-frame, but for a lot of other stuff I'll use either a D90 or D80. They're hardy cameras and still take great pictures. They're not technically perfect, but like I keep saying, I'm not interested in clean pictures.'

Jerry's favourite lens is certainly an unusual one, considering his style. It's also one that presents him with a challenge that many less confident photographers would balk at. 'It's very rare that I'll use anything but a wideangle lens,' says Jerry. 'Around four years ago I bought a Sigma 10-20mm and it's been my favourite ever since. I'll use it 98% of the time and in the other 2%, if I'm shooting portraits for a more flattering effect, I'll use a Nikon 12-24mm.'

The challenge that Jerry faces when using his Sigma lens is that if

While Jerry is not averse to working with colour images, his preference is for black & white, a medium he describes as 'infinitely powerful'



Jerry Webb's passion for photography was sparked while working in Saudi Arabia. Once back in the UK, he did a foundation course and has since had exhibitions in London and East Sussex. Visit www.jerrywebbphotography.com

he wants to take pictures of people, it requires him to get much closer to them than if he were using his Nikon. Candid shots become a lot more difficult when the photographer is stalking up to his subject with a lens protruding like the barrel of a rifle.

Suspicious minds

'There's a certain drama that comes from using a wideangle lens to take photographs,' says Jerry. 'If you've got the nerve to use it in those situations, then it pays off, I always think. I'm kind of fearless in those instances. I have to be. The worst thing the person can do is say no. However, I would say that most people are surprisingly responsive. The most unlikely of people will be perfectly comfortable with you taking their picture. When you engage with people and tell them what you're doing, it shows you're being genuine. It's funny, because I often have conversations with people who are suspicious and they have no idea why. Unfortunately, that's the sort of attitude that many people have towards photographers these days.'

So there we have Jerry Webb, a man who, among everything else, is fearless, unconventional and, perhaps most impressively, has had two images selected for the Royal Photographic Society International Print Exhibition in London this year. Just, whatever you do, don't call him a street photographer.

JERRY WEBB'S TOP TIPS



Groups

Look for groups of people. Groups are less suspicious, less self-conscious and more likely to be active. They can also have energy and that gives a real, exciting dynamic to photographs.



Events

Go to events where cameras are commonplace if you want to photograph people, as they will be less suspicious. And don't forget, nobody said you have to photograph the actual event.



Talk

Talk to people. The general public are more relaxed about picture-taking if you chat to them, and it gives you an opportunity to show them who you are and that you are genuine.



Viewpoint

Don't take pictures from eye-level. Try getting on your knees, putting the camera near the floor, or holding the camera above the subject/s. You don't have to look through the viewfinder.





The Brenizer method

Phil Hall explains how to craft wideangle images with an ultra-shallow depth of field that are impossible to achieve any other way on a DSLR

The Brenizer method is a really clever technique that allows you to create images with a wideangle view and an ultra-shallow depth of field. The result is a lovely aesthetic that makes your subject really stand out in a wide viewing angle that is similar to a large-format image.

The technique takes its name from American wedding photographer Ryan Brenizer (www.ryanbrenizer.com), who is credited with developing the process – which is now also known as bokehrama and panoramic stitching – in 2008. It's 'panoramic stitching' that reveals most about how this look is achieved: a sequence of frames is taken of the subject and the surrounding environment with a fast lens of 50mm or longer. The shots are then merged together using software to create the final image, in which the subject has a much greater sense of 'place' compared to a single shot taken with a telephoto lens. This kind of image is impossible to achieve with a single shot, even with the fastest and most expensive prime wideangle lenses.

Shooting

To make life much easier when it comes to merging the images in Photoshop, set as many variables to manual as possible to avoid variations in exposure between each of your shots. Once you've focused on your subject, lock the focus and set the camera to manual-exposure mode. To create the ultra-shallow

depth of field effect shown in our final composite, set the lens to its widest aperture and balance the exposure with the desired shutter speed and ISO combination.

At this stage, it is worth taking a few test shots of your subject to make sure you're happy with the exposure and the white balance. Again, this needs to be locked, so use a preset white balance rather than auto, as this may vary as you pan around the scene.

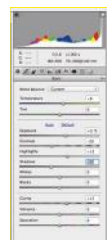
It's a good idea to previsualise your final image and the edges of the frame, so that when you start shooting you have a good idea of what you need to cover with your sequence of images. Then start shooting, working from side-to-side, and top-to-bottom, ensuring you overlap your images not only to give a reference point for Photoshop to stitch them together later, but also to avoid returning home with holes in your sequence. Whether you shoot handheld or with a tripod is up to you, but the key thing to remember when shooting a sequence like this is to remain in the same position.

Processing

With your sequence captured, it's time to look at stitching the frames together to produce one final wideangle, shallow-depth-of-field shot. In the same way as we might create a panoramic image, we'll stitch the frames together using Photoshop's Photomerge tool (also available in Elements). Now turn over for our complete step-by-step guide. ➤

TOP TIPS

Shoot in raw



While you could be stacking 50–60 frames together, you should still shoot in raw as you will be able to recover lost highlight and shadow detail, as well as fine-tune the white balance and a host of other adjustments before stitching the images together. Just be sure to apply the changes to every image.

Pose your subject



If you're photographing a person, it's a good idea to get him or her in a relaxed and comfortable pose that they can hold for at least 30secs while you capture your sequence. Also, to ensure you get the facial expression you want, it's worth shooting more than one frame of their face in the sequence.

Start and end



Before you start your sequence, take a blank shot (shoot with your lens cap on) so you've got a marker for where you started the sequence, and then repeat the step at the end so you know when you've finished. This can avoid a lot of confusion if you're shooting multiple sequences and save a lot of time.

HOW WE RECREATED THE PICTURE

Kit list

Lens: To get the best from this technique, you'll need a fast lens. An 85mm lens on a full-frame DSLR is best, but a 50mm f/1.8 lens on an APS-C DSLR, or a 45mm f/1.8 lens on a micro four thirds body, offer affordable alternatives. Zooms, such as a 70-200mm f/2.8, can also generate some lovely results wide open.

Software: Photoshop/Elements is ideal, but any package that offers a panoramic stitching tool will work fine.

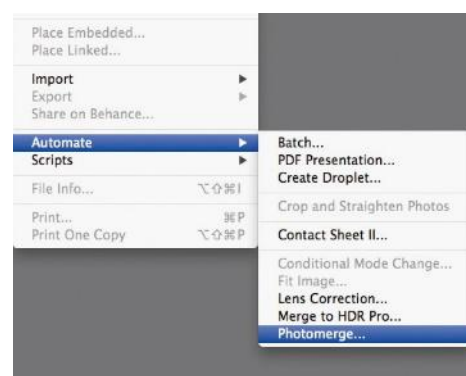
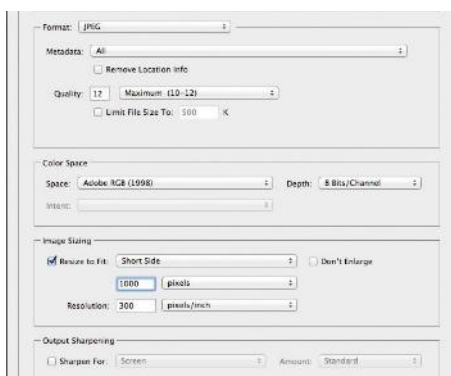


1 Previsualise

To ensure that your final composition is strong, previsualise the entire frame and mentally mark where the edges will be. Now focus on your subject and lock the focus. Set the camera to manual-exposure mode and set the widest aperture possible. Set the shutter speed, ISO and white balance.

2 Shoot

Start shooting your subject by firing off a few frames of the face to ensure you have an expression you're happy with. Then take a series of shots working side-to-side, and top-to-bottom. Remember to overlap your frames and stay in the same position. The golden rule is to shoot more images than you need.



3 Sort and convert

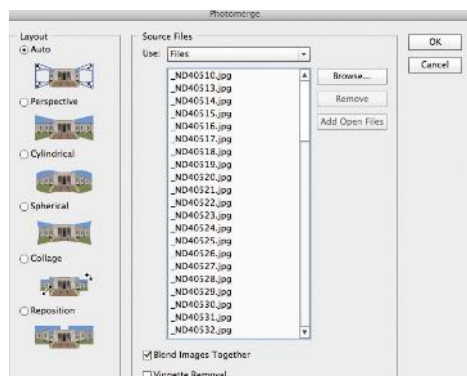
If you've shot more than one sequence of images, it's a good idea to separate them and put them into folders. With that done, select all your sequence in Bridge and open them (don't worry if there are a lot of files). In Adobe Camera Raw, ensure you click on the Select All button in the top left and then make your adjustments.

4 Resize

Rather than hitting Open Images, select Save Images (bottom left) and a dialogue box will appear. Save the images as JPEG files, but the key point here is the Image Resizing section. As we're going to be crunching through a lot of files, resize them to make them more manageable – 1,000 pixels for the shortest side will be sufficient.

5 Photomerge

Once your images have been resized and saved to your desired location (it can take some time if you have a lot of files to process), select Done to avoid opening all your images. In Photoshop, select Photomerge from the Automate dropdown list (accessed via the File menu), and a dialogue box will appear.



6 Layout

Click on Browse and find the files you want to merge, then select them all. Choose your layout – I've selected Auto, but you may want to choose Reposition should you wish to fine-tune the stitching once Photomerge has finished. Before hitting OK, ensure the Blend Images Together box is ticked.

7 Final composite

It can take a bit of time (even with a fast machine), but once Photoshop has chugged through your files you should end up with a final composite image made up of your selected frames. Each will have a Layer Mask, so you can fine-tune them should you feel the need, but in most instances you won't have to.

8 Merge Layers

Once you're happy with the position of the layers, make sure they're all highlighted in the Layers palette and then go to the Layers menu. From the dropdown list, select Merge Layers. You can then crop the image to your desired ratio and apply any further image adjustments you feel are necessary to the final shot.

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The 5cm /3.5 Micro-Nikkor is available only in a chrome collapsible mount. Being an apochromatic lens it also has a high degree of colour correction, assuring precise focus of all prime colours on the film plane. MINT

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- Grays Anatomy

- Digital SLR Photography, 2014



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1 Michelle Geoghegan Ireland 50pts

Canon EOS 60D, 18-135mm, 1/200sec at f/4, ISO 500, Canon 430EX II flash through white umbrella at half strength

Sometimes there are clear winners of our APOY rounds. On a technical level, this is, of course, a wonderful shot. The use of flash against the evening sky means that the skater really pops out of the frame. It's perfectly timed. This really is one of those shots where everything has aligned.



2



2nd
PRIZE



2 Sigita Playdon Ireland 49pts

Canon EOS 6D, 17-40mm, 1/1000sec at f/11, ISO 500

For sheer amusement, this image had to take a place in our top three. Unfortunately, we don't know who this woman is or why she decided this would be a good idea. But why would we want to know? All we need is this wonderfully observed shot – an image we can return to time and again.

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APOY 2014 Amateur Photographer OF THE YEAR COMPETITION

WORLD IN MOTION

You sent us some strong images for round 3 of APOY 2014. We reveal the top 30 for the **World in Motion** round

Michelle Geoghegan, of Dublin in Ireland, is the winner of our World in Motion round in APOY 2014. Michelle will receive an Olympus OM-D E-M10 with a 14-42mm EZ Pancake zoom, a 45mm f/1.8 portrait lens, a 40-150mm zoom, a 9mm fisheye lens, a macro adapter and a street case in which to carry it all. That's a total retail price of £1,200.

The E-M10 has a 16.1-million-pixel, four thirds-sized CMOS sensor and a TruePic VII image-processing system. The 1.44-million-dot EVF displays a 100% field of view and has a 120fps refresh rate.

The 14-42mm EZ Pancake zoom lens is the most compact pancake lens and has a maximum shooting magnification equivalent of 0.45x in the 35mm format. The 45mm f/1.8 portrait optic is ideal for low-light portrait work without flash. The 40-150mm zoom has high-speed AF and MSC technology, and the 9mm fisheye lens is ideal for capturing wideangle scenes.

Our second-placed winner is Sigita Playdon, from County Wicklow in Ireland. She will receive an Olympus PEN E-PL5 camera plus a 14-42mm and 40-150mm twin-lens zoom kit worth £500.

The E-PL5 offers serious image quality with its powerful 16.1-million-pixel sensor and a new OM-D component in the TruePic VI image processor. The camera has lightning-fast autofocus, a touch-sensitive LCD screen and full HD video.

Richard Sheppard, from Malvern in Worcestershire, takes third place in this round. He wins an Olympus Stylus SP-100EE Ultra Zoom camera, with an impressive 16-million-pixel sensor and 3in LCD screen. The camera includes a handy autofocus lock so you need never lose a shot due to fuzzy focusing. The camera features a 50x optical Ultra Zoom lens with a focal length ranging from 24mm to 1,200mm, and built-in Dot Sight to make it easier to focus on subjects.

The 2014 leader board

Dan Deakin, who came second in our APOY 2013 competition, has moved up to first place in our league table. Second is Angela Nelson, a new entry in the top ten, who scored 47 points in this round. Gerard Sexton has moved up from ninth to third place.

1	Dan Deakin	123pts	6	Conrad Ziebland	68pts
2	Angela Nelson	92pts	6	Dusica Paripovic	68pts
3	Gerard Sexton	86pts	8	Aaron Bennett	66pts
4	Jevgenijs Scolokovs	82pts	9	Steven Bennet	64pts
5	Chris Wood	70pts	10	Thom Corbishley	62pts



3 Richard Sheppard Worcestershire 48pts

Canon EOS 40D, 70-200mm, 1/1600sec at f/5.6, ISO 200, Multiple sequential shots layered in Photoshop

Multiple layered shots are a great way to express movement, but they can be tricky to get right. However, Richard has pulled it off brilliantly here.



4 Angela Nelson Tyne and Wear 47pts

Canon EOS 450D, 10-20mm, 1/160sec at f/5.6, ISO 100

Using a dramatic location and shooting at sunset, Angela has created a truly ethereal and feminine portrait

5 Patrick Horgan Ireland 46pts

Olympus E-410, 14-42mm

With just a subtle application of horizontal camera movement and just the right time of day, Patrick has created an image that seems to show the passage of time and the world

6 Dianne English Australia 45pts

Nikon D90, 70-200mm, 1/2500sec at f/5.6, ISO 200

The wave and the body of the young boy have both come together to form an almost circular shape that keeps your eye focused on the action

7 Dan Deakin Bristol 44pts

Nikon D700, 16-35mm, 1/10sec at f/4, ISO 1600

How Dan managed to take this shot is anyone's guess. Thankfully, he did manage it and we have a brilliant black & white entry

8 Kevin Lomax Cheshire 43pts

Canon EOS 20D, 24-85mm, 1/250sec at f/4.5, ISO 100

Kevin's image has caught the climber in such a way that suggests progression through slow and careful movement

9 Paul Emmings Hampshire 42pts

Olympus OM-D E-5, 12mm, 1sec at f/22, ISO 200

Seascapes were a popular subject for this round, but very few were as dramatic as this

10 Tony Cooper Leicestershire 41pts

Nikon D200, 18-200mm, 1/10sec at f/7.1, ISO 200

Tony's image was one of the more explicit uses of a slow shutter speed to convey movement and it was certainly one of the most successful

11 Mihail Kopychko Belarus 40pts

Nikon D90, 50mm, 1/160sec at f/1.8, ISO 320

This was a particular stand-out shot in the first round of judging. It's difficult not to feel drawn in to the sweet nature of the scene

12 Anthony Reda USA 39pts

Nikon D3100, 11-16mm, 1/8sec at f/11, ISO 100

This image has so much going for it – perspective, light, subject – and it's certainly a shot that many of us would never notice

13 Clayton Jane Somerset 38pts

Nikon D600, 12-24mm, 1/800sec at f/4, ISO 250

The camera and remote trigger were placed under the fence and Clayton had to use a member of the crowd to know where to focus

14 Andrew Williams Australia 37pts

Canon EOS 500D, 18-55mm, 1/80sec at f/9, ISO 100

This is a wonderful evocation of the free-spiritedness of childhood from Andrew

15 Karolina Pipinska Northern Ireland 36pts

Nikon D800E, 85mm, 1/6400sec at f/1.4, ISO 200

Another shot about childhood, but this time from a more boisterous perspective

16 Gary Cox Gloucestershire 35pts

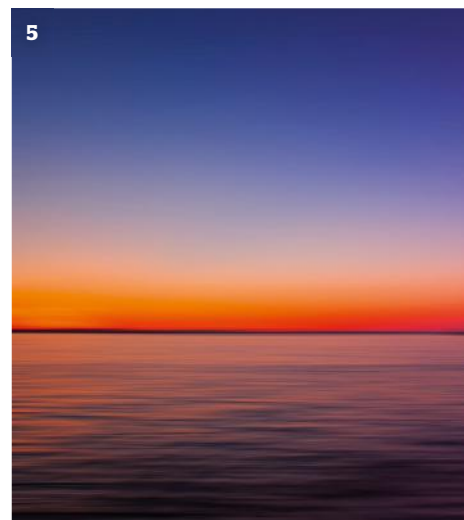
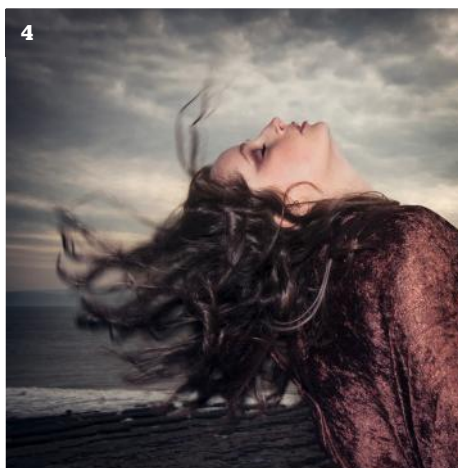
Canon EOS 20D, 135mm, 1/200sec at f/5.6, ISO 100

Kingfishers are a great subject due to their penchant for diving in and out of rivers

17 Thom Corbishley North Yorkshire 34pts

Canon EOS 60D, 50mm, 1/2000sec at f/1.8, ISO 100

This is a great take on the theme and shows just how quick on the draw Thom is with his camera



10



11



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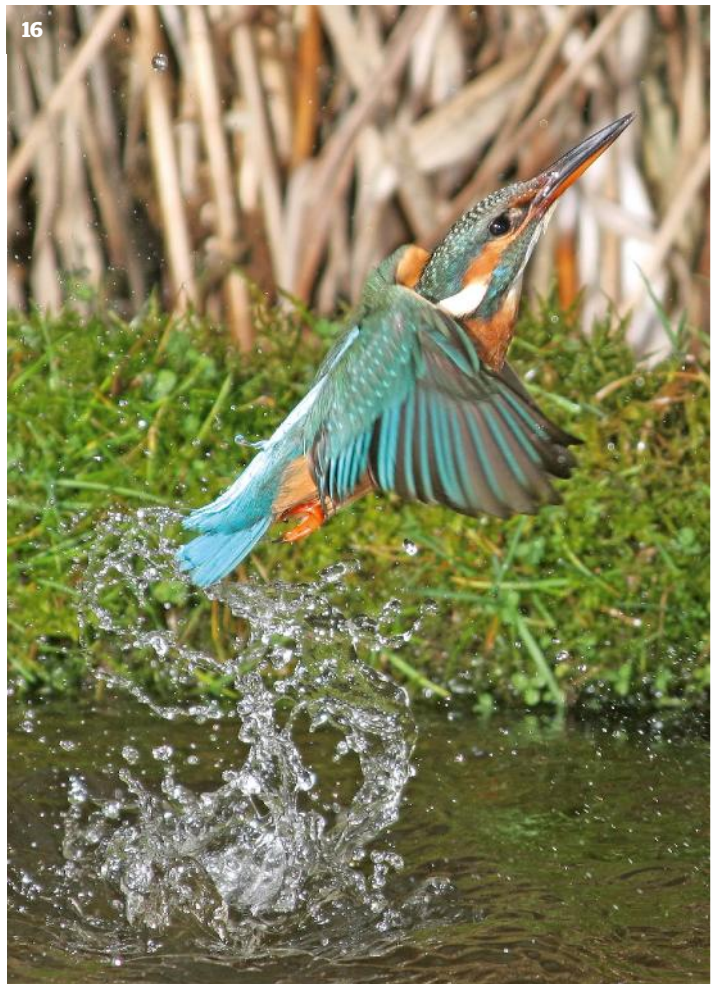
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14



18 Aaron Bennett Hampshire 33pts

Canon EOS 5D Mark III, 24-70mm, 1/15sec at f/11, ISO 50

Aaron has managed to convey bags of energy in this shot with a clever use of a slow shutter speed to capture the movement of his subject

19 Phil Smart West Midlands 32pts

Fujifilm X-Pro1, 55-200mm, 1/4000sec at f/4.2, ISO 400

This lovely family portrait is incredibly well timed and the focusing is spot on

20 Karen Wilkinson Lincolnshire 31pts

Canon EOS 650D, 100mm macro, 1/100sec at f/16, ISO 100

High-speed flash photography can generate some stunning results, as Karen's shot clearly illustrates here

21 Ivor Levy Greater London 30pts

Canon EOS 7D, 70-200mm, 1/750sec at f/5.6, ISO 800

This striking mono shot of a puma with all four paws off the ground works really well, with great focusing and piercing eye contact

22 Robert Marić Croatia 29pts

Canon EOS 400D, 18-55mm, 2.5secs at f/3.5, ISO 100

There is an almost ghostly quality to this image. The long shutter speed and moody lighting have produced an impressively striking image

23 Julian Fraser Devon 28pts

Nikon D700, 70-300mm, 1/2000sec at f/4, ISO 200

This shot captures a lovely carefree moment of a summer's day at the beach

24 Gerard Sexton Oxfordshire 27pts

Canon EOS 1D Mark IV, 400mm, 1/4000sec at f/6.3, ISO 800

A great cricket image that ticks all the boxes - timing, perfect focusing, a tight crop and, most of all, drama

25 Martin Birks Lincolnshire 26pts

Nikon D7000, 11-16mm, 20secs at f/16, ISO 100, tripod, ND filter

Using a neutral density filter has allowed Martin to record the movement in the clouds and reeds that would otherwise would have been lost

26 Robert Bentley East Yorkshire 25pts

Canon EOS 7D, 17-70mm, 1/320sec at f/3.5, ISO 3200

This stark mono image has a real documentary feel to it, while the wideangle field of view and the low angle mean you can almost feel that punch connect

27 Sharon Cuatriz Northern Ireland 24pts

Fujifilm X-M1, 16-50mm, 10secs at f/11, ISO 200

The brave and imaginative use of wire wool and a long exposure have allowed Sharon to record this striking pattern

28 Lucie Brooke Greater London 23pts

Nikon D7000, 55mm, 1/40sec at f/16, ISO 100

While many of us may have missed this shot, Lucie's quick reactions meant this moment of what must have been extreme panic has been recorded for ever

29 Pedro Jarque Krebs Spain 22pts

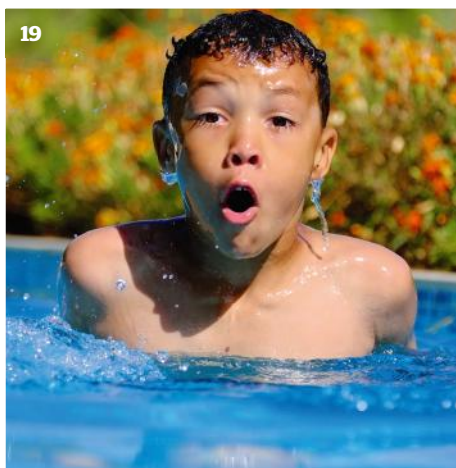
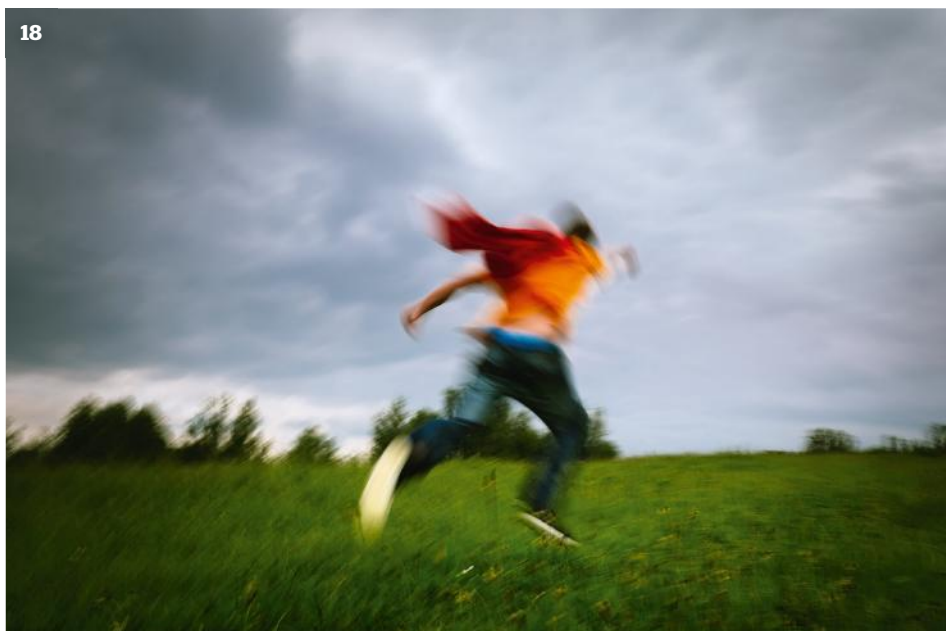
Canon EOS 60D, 70-300mm, 1/1000sec at f/5.6, ISO 320

With spot-on focusing, a tight crop and perfect timing, Pedro's image of a Bengal eagle owl has bags of impact

30 Faramarz Zareian Iran 21pts

Sony NEX-C3, 8mm fisheye, 1/400sec at f/8, ISO 200

Faramarz has used the tricky backlighting to his advantage to shoot this striking wideangle action shot, which has an almost graphical quality to it





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Appraisal

Expert advice and tips on improving your photography from **Damien Demolder**

AFTER



My final
edited image in
widescreen format

Misty morning rower Karen Noble

Olympus SP-800UZ

YOU CAN'T beat a misty morning for atmosphere on the river, and on this particular morning Karen made the most of the weather to create a beautiful silhouette of this chap out for a bit of exercise. Metering can be tricky in the mist and fog, as cameras see lots of white and brightness and want to close the exposure down to create a grey scene. Usually we have to open up a little to get enough light on to the sensor, but on this occasion the greyiness has worked out very well, creating a calm and peaceful atmosphere that is untaxing on the eye.

There is a lot of space at the top and bottom of the frame that isn't really adding anything to the scene, and which I think we would be better off without. Cropping to a widescreen format allows us to maintain the same sense of atmosphere, but it also lends emphasis to certain elements in the scene.

Composing the image with more sky emphasises the emptiness of that sky, while angling down to include more of the river forces the viewer to appreciate the reflections above all else.

Putting the rower in the middle of the frame, as Karen did originally, makes him overpoweringly dominant, while dropping the camera down just a little, I think, balances the requirement to see the rower with the desire to show off the reflections in the water.

Also, taking the camera down so that the reflection of the tree enters the frame in the bottom-left corner makes the most of a powerful compositional tool.

This misty-morning river scene makes for a lovely image, and Karen has captured it well, but we should always question the format we are shooting with and consider how composition directs the viewer's attention.

BEFORE



Karen's original image, with a lot of space at the top and bottom of the frame



In this crop, there is more sky in the image and the rower is less dominant in the frame



Win! Send up to six prints, slides or images on CD (include the original files from the camera along with your versions on the CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned. The picture of the week will receive a year's digital subscription to AP worth £79.99

Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk

Kash flowers harvest in India

Biswajit Patra

Nikon D300S, 18-200mm, 1/200sec at f/8, ISO 200

SOMETIMES we see something that makes us want to take a picture, and we take that picture without thinking carefully enough what it was that caught our eye. In this scene, I would imagine that what caught Biswajit's eye was the glowing white seed heads and the contrast of the colourful clothes the ladies are wearing. There is also the swaying of the reeds in the wind, and the interesting shapes and lines that they make.

I like what Biswajit has captured, but it feels a bit odd that the lady on the right has her back to us. The woman on the left is posing brilliantly and looks like something from an ancient Bible painting, so I would have been inclined to focus on her at the expense of the other lady.

I've made a crop to show what an upright composition might have looked like. I suspect that Biswajit allowed his camera to make the choices about the colours of the scene, by leaving the white balance set to auto. If he had switched to the daylight setting, we may have seen some more warmth in the sun and less cyan/blue in the greens of the reeds.

Even so, it is a lovely shot, and it deserves my picture of the week award.

Picture of the week

AFTER



BEFORE

The original image with both women included in the scene



The upright composition, cropped to concentrate on the lady who is 'posing'



BEFORE

Leading lines take us from the front of the frame into a distant vanishing point we can't see



AFTER

What the image could have looked like with a more acute angle for the lines of the 'V'

Bikers Arul Kristnan

Canon EOS 450D, 18-55mm, 1/320sec at f/13, ISO 200

THESE men riding their bikes with their faces covered against the dust are all in a row like little ducks. There are some strong compositional elements to the image, with leading lines to take us from the front of the frame into a distant vanishing point we can't see. The lamp-posts lead us in from the top left, complemented by the edge of the road from the bottom right. The bottom left sees us drawn in by the painted line of the road, and then we have the dual lines of the heads and feet of the cyclists making a neat 'V' shape. That there is no colour or detail in the scene helps us to appreciate that this is a shot purely about composition.

I can't help feeling, though, that I need a more dramatic 'V' formation, and had Arul been at more of an angle to them – perhaps a sideways step to his right – the visual message could have been a little stronger. I've mocked up a version to show what the image could have looked like with more separation between the heads and a more acute angle for the lines of the 'V'. However, it is still a good shot.

Damien Demolder is a photographer, journalist and photographic equipment expert, speaker, judge and educator. He has worked in the photographic publishing industry for 17 years, including 15 years at *Amateur Photographer*. He uses a wide range of equipment, from wooden plate cameras to the latest DSLRs, and is a great fan of all products that make good photography more accessible to more people

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Accessories

Useful gadgets to enhance your photography, from phones to filters...

Lomography Smartphone Film Scanner

£49 • shop.lomography.com

If you still shoot 35mm film or have an archive of treasured material in that format, this is a simple and innovative must-have tool, says **Jon Devo**

At a glance

- Compatible with all 35mm film
- Portable, small and lightweight
- Simple to attach smartphone and take pictures to scan
- Backlit direct light panel illuminates film

LOMOGRAPHY has developed an ingenious way to scan and share images captured on 35mm film by using a rudimentary lightbox design that can hold a smartphone, and which then allows the phone to scan your negatives by taking a photo of each of them.

Build and performance

The Smartphone Film Scanner is incredibly easy to set up. It takes two AA batteries and requires the placing of one to three stackers between the smartphone cradle and the film. To help me capture the negatives, I downloaded the LomoScanner app, which is available via iTunes or the Google Play store, to make it easier to align the camera and the film correctly. Once aligned, it's just a matter of taking a picture of each frame.

Verdict

This is a great product and a low-cost solution for film photographers that makes it easy to capture and share images from negatives. Although the LomoScanner app was somewhat unstable at times, I would still recommend the Smartphone Film Scanner.

Clamp wings

The clamp wings can be easily adjusted to fit a variety of smartphone models.

Amateur
Photographer
Testbench
Recommended
★★★★★

Film loader

Film is inserted into the film-loading slit and can be forwarded using the advancing wheel.

Stackers

The scanner comes with three stackers, allowing you to adjust the distance between the smartphone and the film. For example, the iPhone 4 and 4S work best with two.

IN THE RANGE

Konstruktor DIY Magnifying Chimney Hood Kit

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Portrait Camera Strap

£16, shop.lomography.com

The Portrait Camera Strap keeps your camera safe around your neck and helps measure the correct distance for shooting portraits on film cameras, such as the Belair X 6-12.

Out now

Expert reviews of the latest kit to look out for

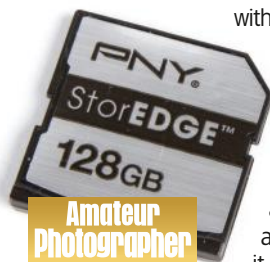
PNY StorEDGE 128GB Memory Expansion Module

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IF YOU are running out of storage space on your MacBook Air or MacBook Pro, then the StorEDGE may be just what you need. It is available in 64GB and 128GB capacities and slots into the SD card socket of the Apple laptop. The StorEDGE is a few millimetres shorter than a standard SD card and,

with the exception of a thin strip of plastic, sits virtually flush to the body of the laptop. In comparison, an SD card sticks out, and I have even managed to snap one when the laptop has been in transit.

I have been using the StorEDGE for more than a month and I'm impressed with its speed and convenience. Recognised by the laptop as an external hard disk rather than a memory card, it can be used as a backup device, effectively doubling the storage capacity of my laptop. If you have a MacBook, you shouldn't think twice about getting one. **Richard Sibley**



Amateur
Photographer
Testbench
GOLD
★★★★★

XSories X-Hub

● £15.99 ● www.xsories.co.uk

FEATURING a compact and contemporary design, the X-Hub is a highly portable compact card reader and is compatible with Sony Memory Stick Duo/Pro Duo, Sony M2 cards, SD, MMC, and also microSD cards – all connecting via USB 2.0. It took just over 5mins to transfer 4GB of data from a UHS Speed Class 3 SD card, which isn't bad, but we would definitely opt for a USB 3.0 version of the X-Hub when available.

Available in black, white and bamboo, build quality isn't anything special. Its USB connection sits on the end of a wire that is only about 1in (2.5cm) long, so a retractable cable would have been preferable. However, it is perfect for compact kits as it is not much bigger than three SD cards stacked on top of each other. **Jon Devo**



Amateur
Photographer
Testbench
★★★★★

Crumpler Backpack Full Photo Backpack

● £118.30 | www.crumpler.eu

MADE from 1000d Chicken Tex Supreme fabric with waterproof Ripstop lining, the inconspicuous-looking Backpack has a deceptively large amount of partitioned storage, measuring 249x364x140mm. The main compartment will fit two DSLRs, one with a 70-200mm lens, the other with a medium-sized prime, as well as two additional lenses and a flashgun. Velcro allows the partitions to be easily configured to suit your kit. I particularly like the inclusion of a zip-locked netted covering that secures your

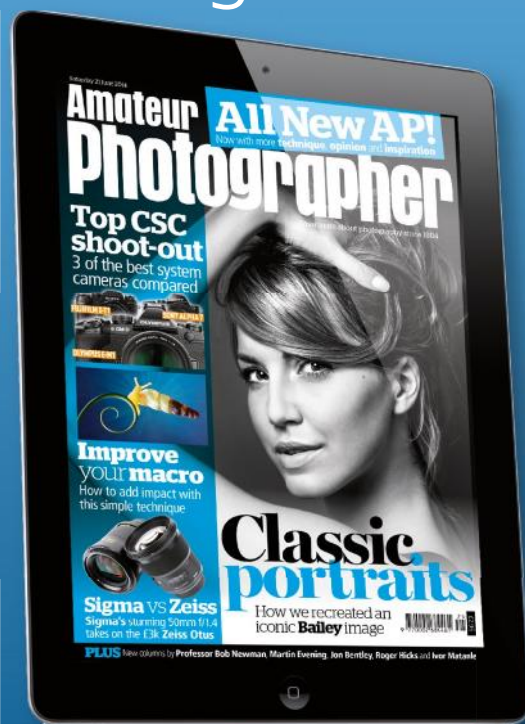
equipment and allows the remainder of the compartment to be used as storage for notebooks and cables. Vitally, there is also room for a 15in laptop. **Jon Devo**



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Recommended
★★★★★

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Tested

Canon EF 85mm f/1.2 L II USM
Nikon 85mm f/1.4 G AF-S
Samyang 85mm f/1.4 IF MC
Sigma 85mm f/1.4 EX DG HSM
Zeiss 85mm f/1.4 Planar T*

85mm prime lenses

If you like to shoot portraits, an **85mm prime lens** could be one of the best investments you'll ever make for your DSLR. **Richard Sibley** and **Michael Topham** put five models through a rigorous test

As any portrait photographer will tell you, there's no greater satisfaction than taking a great portrait image you're really proud of. While a lot of this comes down to technique, the kit – or more specifically, the lens you use – is a key factor in achieving the result you desire. For those taking their first footsteps into portrait photography, a 50mm focal length prime is usually considered

the lens of choice as they can be picked up cheaply, they replicate the view as seen by the human eye, and provide a large aperture without the lens being too big or cumbersome.

There will be times, however, when the classic 50mm focal length is just a bit too wide for your liking. Rather than having to get up close and personal with your subject in order to fill the frame, it can be helpful to have a slightly

longer-focal-length prime lens to hand, to give a little bit of extra distance between your camera and your subject while maintaining a wide maximum aperture of f/1.8 or more to create a super-shallow depth of field.

This leads us on to the trusty 85mm prime lens – a much-loved focal length for shooting portraits, and typically available with f/1.8, f/1.4 or f/1.2 maximum apertures. Although there are some excellent f/1.8 examples out there, we'll be focusing our attention on the faster f/1.4 and f/1.2 options. Over the next five pages, we'll be digging deeper to find out which lens resolves the best image quality, while taking features, build quality, performance and value for money into consideration, before acknowledging the winner with our new AP Best in Test award.

ANATOMY OF AN 85MM LENS

WHEN choosing an 85mm lens, there are a few things to look out for. The first and most obvious is the maximum aperture. Generally, these lenses come in f/1.8 or f/1.4 varieties, although Canon produces an f/1.2 lens, which we are testing here (see below for the difference that aperture can make to depth of field).

Two of the lenses in this test, those from Zeiss and Samyang, are manual focus only. If you are

thinking of purchasing one of these lenses, you need to be mindful of whether or not manual focus will be practical for the type of photography you are undertaking. It shouldn't be too much of an issue for portraits, of course, but it may take a lot of practice and skill if you wish to photograph moving subjects. Make sure you try the lens to check the focusing ring and to see whether it is comfortable for you.

Focus ring

Look for a focus ring with a good rubber grip, particularly if the lens is manual focus only

Lens hood

Make sure that you have a suitable lens hood to help when shooting outside in bright lighting conditions

Filter thread

Most 85mm f/1.4 lenses will use a common 72mm or 77mm filter thread, so using filters is straightforward

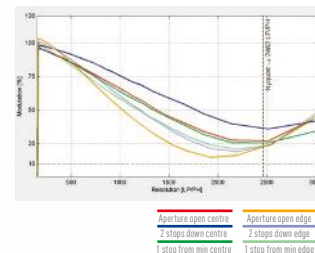
AF motor

A quiet AF motor can be beneficial if you're planning to use the lens for video



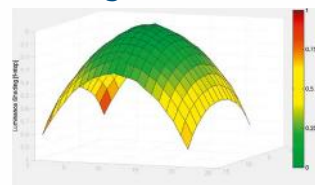
Our graphs explained

Resolution



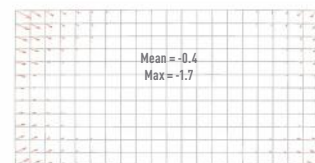
The MTF resolution chart shows clarity on the vertical axes and the number of line pairs per picture height (lp/ph) on the horizontal. As the lp/ph increases, the lens is less able to define them, hence the typical downward curve of an MTF chart.

Shading



To show vignetting, we use a 3D rendering. The brightest part of the lens, in the centre, is measured at 0EV. As the edges get darker, the corners drop, representing the scale of the darkening. A 1EV difference in brightness is shown in red.

Curvilinear distortion



The red arrows on the distortion grid show the direction and strength of the shift in the image, compared to the original point on the photographed chart. The Mean and Max values are given to show the average and worst point shift as a percentage value.

WHICH APERTURE?



Shot at f/1.2

An 85mm f/1.2 lens, such as the Canon EF 85mm f/1.2 L II USM, creates a very fast drop-off in depth of field when it's used at its maximum aperture. The 85mm f/1.2 lens's larger front element has the knock-on effect of increasing the overall size and weight.



Shot at f/1.4

Naturally, a lens with an f/1.4 maximum aperture won't offer the same drop-off in focus as a lens with a maximum aperture of f/1.2. These lenses are larger than 85mm primes with an f/1.8 maximum aperture, so expect to pay more.



Shot at f/1.8

An 85mm prime lens featuring an f/1.8 aperture works out $\frac{2}{3}$ stop slower than an f/1.4 lens, but still provides pleasing background blur that's well suited to portraits or scenes where a shallow depth of field is required to isolate a subject from its surroundings.

Amateur Photographer



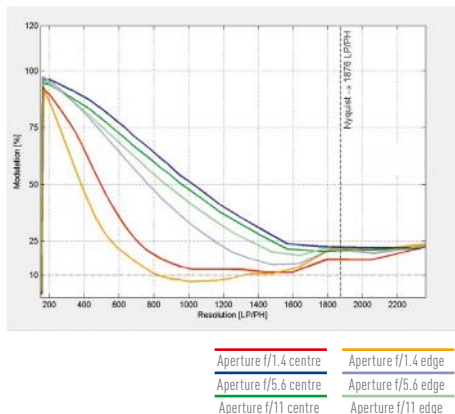
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Canon EF 85mm f/1.2 L II USM

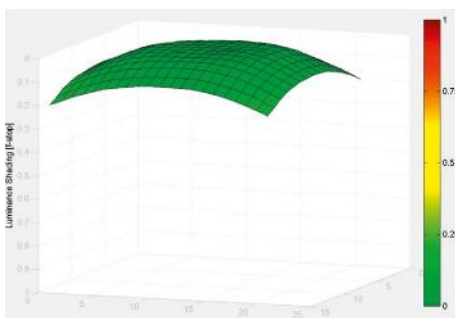
Resolution

The Canon lens is at its best at around f/8, although at f/11 there is only a slight drop in resolution and the difference between the centre and edge sharpness is less noticeable. At f/1.2, the lens isn't very sharp, and it isn't until f/2.8 that there is a significant improvement.



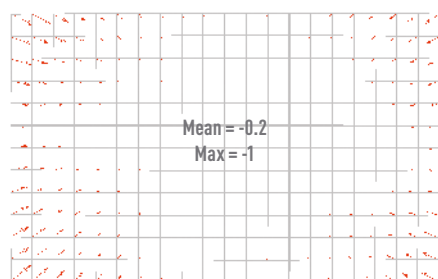
Shading

The large front element of the Canon lens must go some way to help keep vignetting to a minimum. Here the Canon lens excels – it is by far the best lens in terms of vignetting and at f/1.4 the corners are only around 0.2EV darker.



Curvilinear distortion

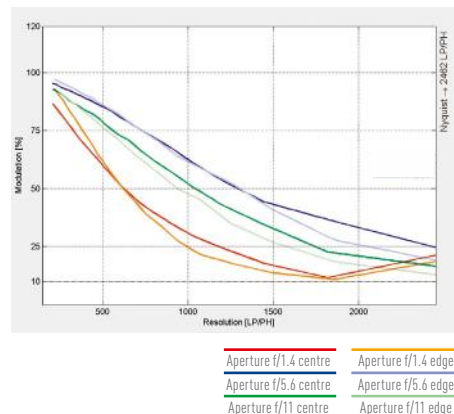
At its worst, the Canon lens produces more barrel distortion than any of the other lenses in this test. That isn't actually saying much, however. As you can see from the values, the distortion is still hardly noticeable in most cases, and easily corrected.



Nikkor 85mm f/1.4 G AF-S

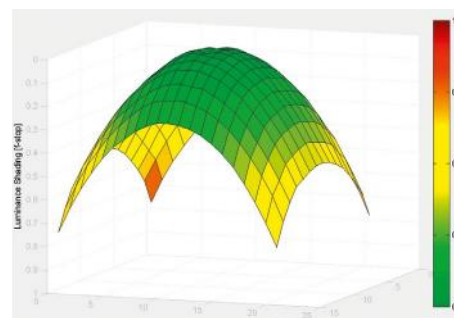
Resolution

As can be seen on the charts, the Nikkor lens begins to improve at around f/4 and by f/5.6 there is virtually no difference between the centre and edges of the frame. At f/11 the resolution drops slightly, but the best range for this lens is f/5.6-f/8.



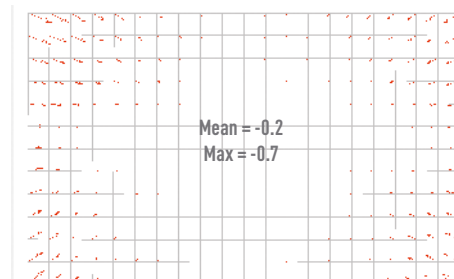
Shading

The Nikkor lens is fractionally worse than the other lenses on test when shooting at f/1.4, but only by around 0.5EV. In total, it is around 0.7EV darker at the edges than the centre. By f/2.8, the vignetting is reduced and registers only at around 0.25EV.



Curvilinear distortion

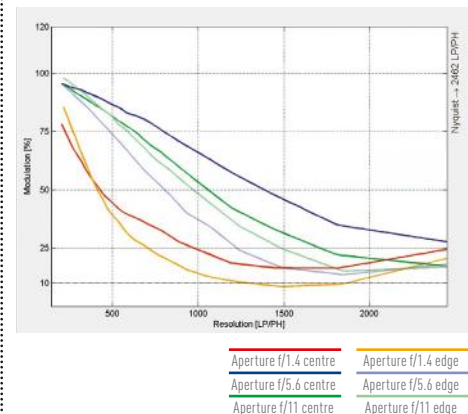
The Nikkor lens is very similar to the Canon lens in terms of distortion, although once again the mean -0.2 barrel distortion means that it is of absolutely no concern.



Samyang 85mm f/1.4 IF MC

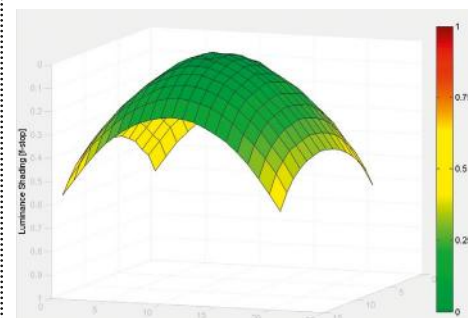
Resolution

Given its price, the Samyang lens performs extremely well, and at f/5.6 it is on par with the sharpest of all the lenses in this test. However, there is quite a difference between the centre and corners, although at f/11 the corners and the centre of the frame are far closer.



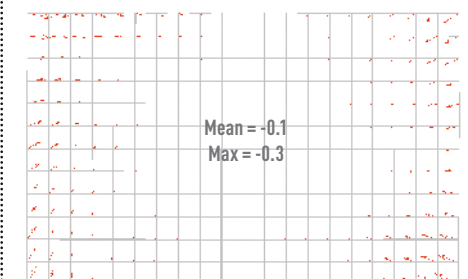
Shading

Shading follows the familiar pattern for these 85mm lenses, with a darkening of around 0.6EV in the corners. This is largely reduced by f/2.8, at which point the very edges of the frame are around 0.16EV darker.



Curvilinear distortion

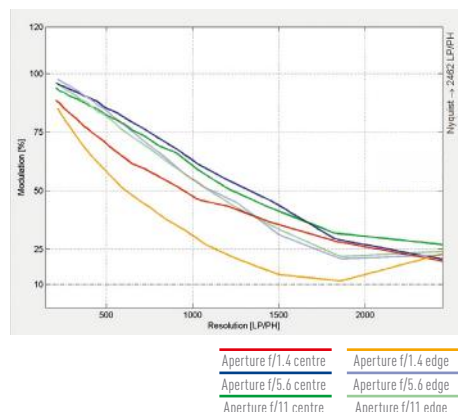
Once again, the Samyang lens is on a par with the competition, with a distortion that is just -0.3 at its very worst, and averages at a mere -0.1.



Sigma 85mm f/1.4 EX DG HSM

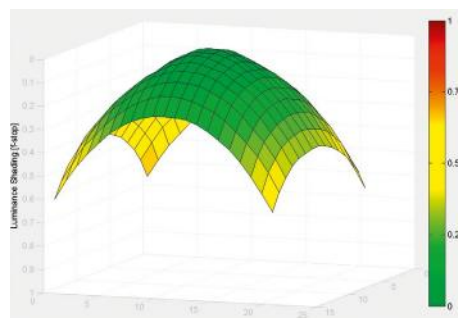
Resolution

When shooting wide open at f/1.4, the Sigma lens is the best in this test, just ahead of the Zeiss lens. At f/5.6, the Sigma lens matches the Samyang in the centre, although the edges are sharper. The lens is also the best on test when shooting at f/11.



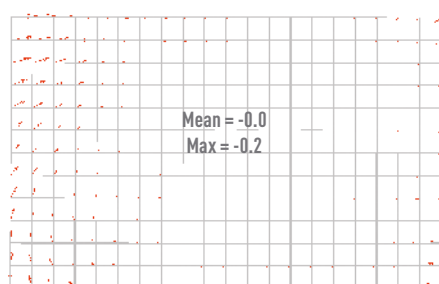
Shading

There is little difference between the vignetting shown in f/1.4 images taken with the Sigma lens and the others in this test. It is around 0.7EV darker at the edges, and gradually eases by around f/4, where it is only 0.2EV darker.



Curvilinear distortion

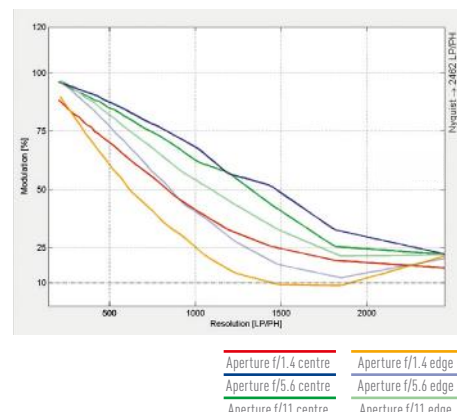
With just a hint of barrel distortion, the Sigma lens is the best example in this test, with a mean distortion (to one decimal place) of just -0.0, and at its worst it is only -0.2. Distortion is virtually impossible to distinguish.



Zeiss 85mm f/1.4 Planar T*

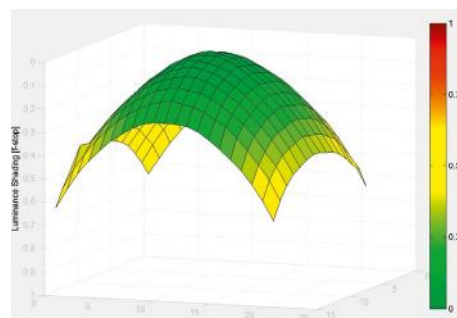
Resolution

Although the performance of the Zeiss 85mm f/1.4 lens is nothing to write home about when fully open, at f/5.6 it is the sharpest lens in this group test, although the edges struggle to match the centre. Performance at f/11 is also very good and on a par with the Sigma lens.



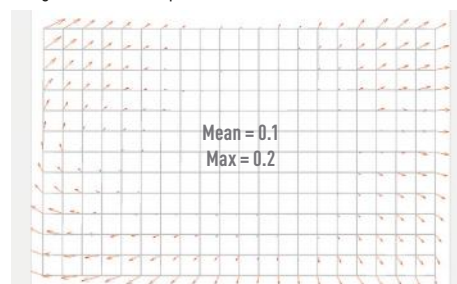
Shading

Once again, we see the familiar dome shape from the vignetting chart of the Zeiss lens, with a darkening of around 0.6EV in the corners. At f/2.8, the very edges of the corners darken quite sharply to around 0.16EV.



Curvilinear distortion

The Zeiss lens has an interesting distortion pattern that is slightly pincushion rather than the barrel distortion of the other lenses. That said, it is actually so slight that it is difficult to see, even when drawing grid lines over images in Photoshop.



Second-hand alternatives

A new 85mm lens comes at a premium price, so what are the alternatives?

Canon EF 85mm f/1.8 USM

● £295 (new)

IF YOU'RE a Canon user struggling to come to terms with the price of the EF 85mm f/1.2 L II USM, the f/1.8 version here is an affordable alternative. It is an old lens design (it was released in 1992), but it remains in demand and features excellent build quality, delivers sharp results and is still available to buy new from most retailers. It is known to produce chromatic aberrations when it is opened to its maximum aperture, but there are few better options for those on a budget. Used examples often go for around £250.



Nikkor 85mm f/1.4 D AF

● £660 (used)

THE NIKKOR 85mm f/1.4 D AF is the predecessor to the Nikkor G lens on test here. As with all D lenses, the 85mm f/1.4 D offers a manual-aperture ring behind the focus-distance indicator on the barrel, and its excellent build quality befits a lens that, in its day, was one of the finest Nikkor prime lenses going. Whereas excellent examples of this lens can be found for around £660, mint examples can go for £100 more. Constructed from nine elements in eight groups, a 77mm filter thread allows the use of filters and adapters.



Nikkor 85mm f/1.8 D

● £230 (used)

NIKKOR users are spoilt for choice when it comes to 85mm prime lenses, with the Nikkor 85mm f/1.8 D being the forerunner to the two-year-old Nikkor 85mm f/1.8 G AF-S lens. As there's no Silent Wave Motor, this lens isn't as quiet in terms of its AF performance as most modern day Nikkor optics. When you consider that a mint-condition example can cost up to £292, it's worth the extra £83 to pick up the newer Nikkor 85mm f/1.8 G, which features a new optical design as well as quieter and smoother autofocus operation.





Canon EF 85mm f/1.2 L II USM

● £1,750

Weighing an astonishing 1,025g, this is the heaviest, fastest and most expensive lens on test

CANON offers a pair of 85mm primes in its EF lens range – the EF 85mm f/1.8 USM (£295, see page 47) and the EF 85mm f/1.2 L II USM. The latter is the superior of the two and is constructed from eight elements in seven groups, as well as using Canon's Super Spectra coating to reduce flare and ghosting – a phenomenon that can be caused by light rays bouncing off different lens elements.

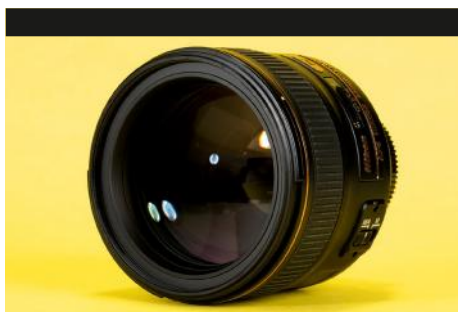
Intended for use on Canon DSLRs that feature an EF lens mount, it's compatible with both Canon full-frame and APS-C-format DSLRs, such as the EOS 7D, where it offers an equivalent focal length of 136mm.

Autofocus operation is very smooth, thanks to Canon's Ultrasonic Motor, which supports full-time manual override to adjust the focus without leaving AF mode. There's a gentle whir as the lens focuses, but it presented no sign of hunting between near and far subjects when tested with a Canon EOS 5D Mark III. While smooth to operate, the focus ring offers little resistance when it's being used to manually focus and the MF/AF switch could do with being raised slightly, to make it easier to find when the camera is lifted to the eye.

Data file

Filter diameter 72mm
Lens elements 8
Groups 7
Diaphragm blades 8
Aperture f/1.2-16
Minimum focus 95cm
Length 84mm
Diameter 91mm
Weight 1,025g
Lens mount Canon EF/EF-S

Amateur Photographer Testbench
★★★★★



Nikkor 85mm f/1.4 G AF-S

● £1,179

As one of Nikon's premium prime lenses, does the Nikkor 85mm f/1.4 G justify its price tag?

THE NIKKOR 85mm f/1.4 G AF-S is the successor to the Nikkor 85mm f/1.8D IF (see page 47), and an alternative to the Nikkor 85mm f/1.8 G AF-S (£375). Being a professional-grade, medium telephoto prime, it's designed for FX-mount Nikon DSLRs such as the D610, D800 and D4S, but it is also compatible with DX-mount (APS-C) DSLRs such as the D7100, where it offers a focal length equivalent to 127.5mm.

Smaller and considerably lighter than the Canon lens, it consists of ten elements in nine groups, with nine aperture blades. Nikon's Silent Wave Motor (SWM) keeps the AF quiet and operation fast, and Nano Crystal Coatings help to reduce ghosting and flare. Out of the three AF lenses in this test, this is the quietest in use, plus its large focus ring offers an extremely smooth and fluid movement when manually focusing, with just the right level of resistance over a quarter-turn. The lens locks onto subjects instantly without any hesitation and there were no obvious signs of hunting even when the lighting conditions darkened.

The build quality is first-class, feeling more durable than the Sigma lens despite weighing less.

Data file

Filter diameter 77mm
Lens elements 10
Groups 9
Diaphragm blades 9
Aperture f/1.4-16
Minimum focus 85cm
Length 84mm
Diameter 86.5mm
Weight 595g
Lens mount Nikon

Amateur Photographer Testbench
★★★★★



Samyang 85mm f/1.4 IF MC

● £284

With sensational build quality for its price, can the Samyang lens match its rivals in other criteria?

SAMYANG is known for producing affordable manual-focus lenses, and the 85mm f/1.4 IF MC is a great example. At £284, it's a much more affordable alternative to some of the primes in this group test, working out at more than £1,400 less than the slightly faster Canon 85mm f/1.2 lens and £895 less than the Nikon 85mm f/1.4.

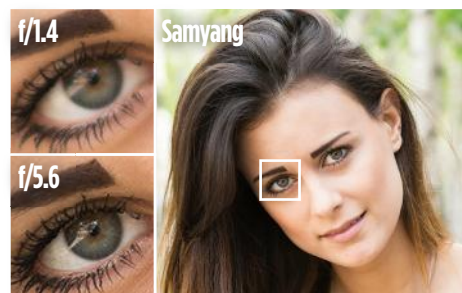
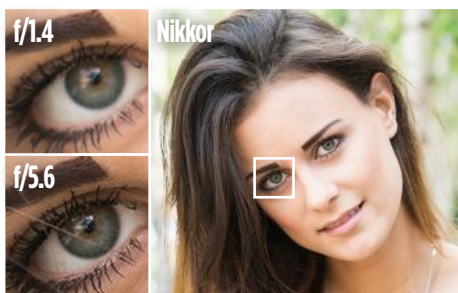
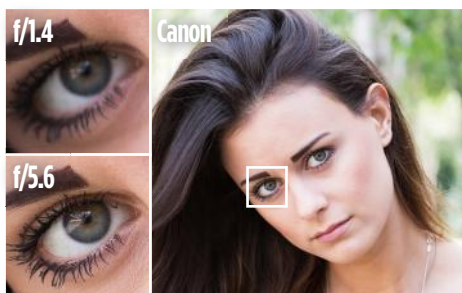
It is available in a range of different mounts to fit full-frame and APS-C DSLRs, including Canon, Nikon, Sony and Pentax/Samsung. In terms of its construction, it features nine elements in seven groups, including one aspherical lens and an eight-blade aperture. To add to the very high level of light transmission, the lens features multi-layered, anti-reflective coatings.

This lens is of a very similar size and weight to the Zeiss 85mm f/1.4 Planar T*. The focus ring just in front of the variable aperture ring is a substantial size and offers plenty of grip thanks to being rubberised. It operates over half a turn, and in use, the motion feels both smooth and superbly weighted. While the finish isn't in the same league as the Zeiss lens, the build quality can't be faulted in any way for the price.

Data file

Filter diameter: 72mm
Lens elements: 9
Groups: 7
Diaphragm blades 8
Aperture f/1.4-22
Minimum focus 100cm
Length 78mm
Diameter 74.7mm
Weight 539g
Lens mount Canon, Nikon, Pentax/Samsung, Sony

Amateur Photographer Testbench
★★★★★



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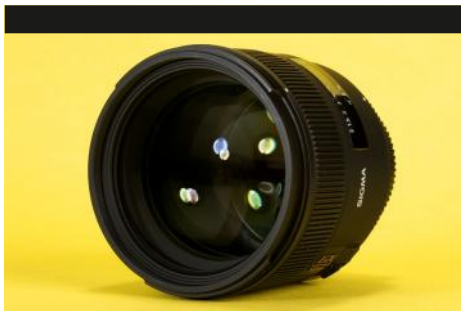
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Sigma 85mm f/1.4 EX DG HSM

• £669

Available in various mounts, the Sigma 85mm f/1.4 lens offers a lot for the price, but is there a catch?

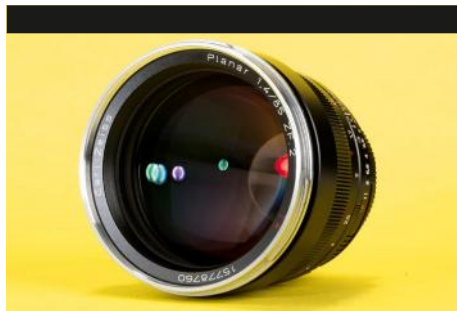
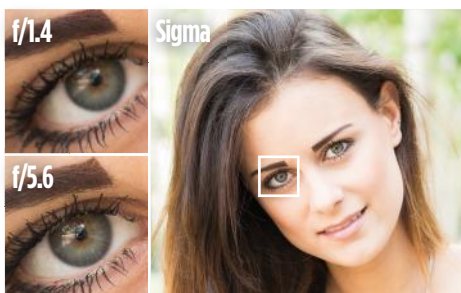
GETTING on for four years old, the Sigma 85mm f/1.4 is one of the most competitively priced examples on the market to feature full AF/MF workings, as well as the manufacturer's Hyper Sonic Motor (HSM) to keep AF operation as quiet and as quick as possible. Sharing the same f/1.4 maximum aperture as its Nikon, Samyang and Zeiss rivals, its construction is made up of 11 elements in eight groups and includes one SLD (special low dispersion) element and one aspherical lens. The lens uses a nine-blade aperture arrangement and, being a third-party option, it comes available in various mounts, including Canon, Nikon, Pentax, Sony and Sigma.

Compatible with APS-C and full-frame DSLRs, it's a fairly heavy optic at 725g – the second heaviest in this test. It shares a similar design and dimensions to the Nikon optic, but its focus ring doesn't offer the same fluid movement and has noticeably more resistance. That said, it's easy to locate from behind the camera, just like its prominent MF/AF switch. Focusing is smooth with little sign of hunting, with only a faint whir as it focuses. As for its build quality, it feels a touch plasticky when compared to the metal barrels of its rivals.

Data file

Filter diameter 77mm
Lens elements 11
Groups 8
Diaphragm blades 9
Aperture f/1.4-16
Minimum focus 85cm
Length 87.6mm
Diameter 86.4mm
Weight 725g
Lens mount Canon EF, Nikon, Pentax, Samsung, Sigma, Sony

Amateur Photographer Testbench Recommended
★★★★★



Zeiss 85mm f/1.4 Planar T*

• £1,049

The Zeiss 85mm f/1.4 lens might be manual-focus only, but it's built to an exemplary standard

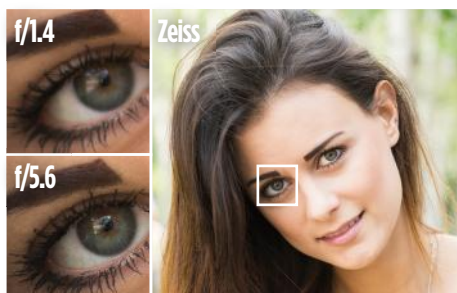
THE ZEISS 85mm f/1.4 Planar T* is one of four lenses on test that feature a maximum aperture of f/1.4 and it's available in either the Nikon F mount (denoted ZF.2) or a Canon EF mount (ZE). The size of the lens is more compact than its Canon, Nikon and Sigma rivals and is based on the famous symmetric lens design invented by Dr Paul Rudolph at Zeiss in 1896. The construction features nine diaphragm blades, with its six lens elements split into five groups. To reduce unwanted stray light and internal reflections, all the lens elements are finished with a Zeiss T anti-reflective coating before receiving a special jet-black paint that's applied to the edges by hand.

It is similar to the Samyang lens in that it's manual focus only, and its focus ring offers a pleasingly smooth rotation over half a turn. However, it's the only lens of the five not to feature a rubberised focus ring, making it slightly more slippery to operate when wearing gloves. Focus-distance markings in front of the variable aperture ring are clear to read, and as is to be expected, the build quality can't be faulted in any way – it's robust, strong and finished to an exceptional standard.

Data file

Filter diameter 77mm
Lens elements 6
Groups 5
Diaphragm blades 9
Aperture f/1.4-16
Minimum focus 100cm
Length 88mm
Diameter 78mm
Weight 670g
Lens mount F mount (ZF.2) EF mount (ZE)

Amateur Photographer Testbench
★★★★★



Our verdict

AS CAN be seen in this group test, when it comes to 85mm f/1.4 lenses there is a lot of choice, and regardless of which lens mount your camera uses, there is something for you. Obviously, the Canon 85mm lens stands out in this group as it has a slightly larger maximum aperture of f/1.2, but in practice this only makes a difference of 0.3EV when all the lenses are at maximum aperture. The larger aperture also makes only a very small difference in terms of depth of field. Add to this the price of the Canon lens, along with its weight and the fact that it doesn't offer much advantage optically, and suddenly some of the third-party lenses start to look a lot more attractive.

The Nikkor 85mm f/1.4 is a high-quality lens that handles well and is good optically across a range of apertures, but it is also fairly expensive when you consider the third-party options on test here. Having said that, the Zeiss 85mm f/1.4 Planar T* is around the same price, and despite having excellent image quality at f/5.6, it is manual focus only, which may put some enthusiast photographers off.

The Samyang 85mm f/1.4 is also manual focus, but at a price of under £300 and with a resolution that, at its best, can match the Sigma, Nikon and Canon lenses. It is fantastic value for money, especially for those who just want a lens for the occasional portrait. As such, it is a worthy winner of our Good Value award.

Although the Sigma 85mm lens does not feature the premium style and build of the company's new lenses, its build quality is still good, and it is available in all the major lens mounts – and priced at £669, it offers great value for money. The image quality is excellent, and only bettered when the Zeiss lens is performing at its best. As such, the Sigma lens is well deserving of our Recommended award.

'Regardless of which lens mount you use, there is an 85mm f/1.4 lens for you'



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Sony Alpha 77 II

Sony has taken the **Alpha 77** and added Wi-Fi, an improved screen and given the AF system an overhaul.

Callum McInerney-Riley finds out if it is the 'king of APS-C'

It has been nearly two years since Sony's last A-mount SLT (single lens translucent) camera. Since then, the company has had much success with its premium compacts and E-mount mirrorless cameras, leading many people to question whether Sony would continue to expand its A-mount range.

We brought this subject up in conversation recently, when AP met with Sony's technical marketing manager, Shiori Katsumata, at the launch of the Alpha 77 II. She was keen to stress that Sony is still fully committed to its A-mount range of cameras, pointing to the new Alpha 77 II as a clear indication of this.

Upon its launch, Sony proclaimed the Alpha 77 II the 'king of APS-C'. With a 24.3-million-pixel, APS-C-sized sensor, 12fps shooting and improved autofocus,

the Alpha 77 II should have all the features required to challenge such APS-C giants as the Canon EOS 7D and the Nikon D7100 for the right to wear the crown.

Features

Although the Sony Alpha 77 II uses the same 24.3-million-pixel-resolution, APS-C-sized (23.5x15.6mm) Exmor CMOS sensor as its Alpha 77 predecessor, it is an entirely new design. The camera also benefits from the latest Sony Bionz X processor, which is capable of advanced noise reduction. It also includes diffraction reduction technology and has improved JPEG sharpening. However, this processor truly excels when shooting bursts. The Alpha 77 II boasts an impressive rate of 12fps for 64 fine JPEGs or 25 consecutive JPEG + raw images

before the buffer is full, compared with 12 and 11 shots respectively on its predecessor.

One of the headline features of the Alpha 77 II is the inclusion of a staggering 79 AF-point autofocus system, for which Sony has developed a new phase-detection AF sensor module with a centrewighted algorithm. This enhances the camera's ability to track subjects. In addition, Sony has improved the intelligence of the AF algorithm that allows the camera to predict movement, so users can track and follow subjects with greater ease. This will suit many enthusiast sports and wildlife photographers who rely on quick AF and subject tracking.

The Alpha 77 II also features NFC and Wi-Fi connectivity, which can be connected to an Android or iOS smartphone or tablet via the Sony PlayMemories app.

Data file

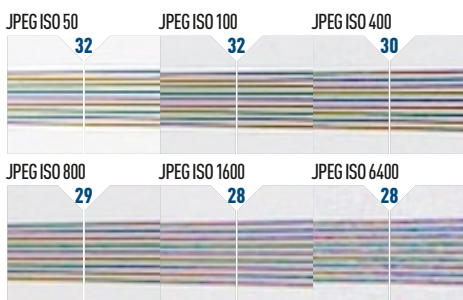
Sony Alpha 77 II

Sensor	24.3-million-pixel APS-C Exmor CMOS sensor
Output size	6000 x 4000 pixels
Focal-length magnification	1.5x
Lens mount	A mount
Shutter speeds	30-1/8000sec, plus bulb
ISO	100-25,600 (extendable to ISO 50)
Metering system	1,200-zone evaluative
Exposure compensation	±5EV in 1/3 or 1/2 steps
Drive mode	12fps
LCD	1.23-million-dot WhiteMagic 3in TFT with 3-way tilt
Viewfinder	2.36-million-dot OLED colour EVF
AF points	79
Video	1920 x 1080 pixels (60p, 60i, 30p), 1440 x 1080 pixels (30p), 640 x 480 pixels (30p)
External mic	Built-in 2.5mm input plus stereo mic
Memory card	SD, SDHC, SDXC, Memory Stick Pro Duo, Pro-HG Duo
Power	Rechargeable Li-Ion NP-FM500H
Dimensions	143 x 104 x 81mm
Weight	647g (incl battery and card)

Sony Alpha 77 II

Resolution

JPEG images achieve a result of 32 lines per picture height (lpph) at ISO 50 (extended) and ISO 100 on our resolution chart. Even at ISO 6400, a 28lpph score is achieved as a result of the powerful Bionz X processor. Sony's raw software offers little extra in terms of resolution, but this may improve when Adobe supports the Alpha 77 II raw file



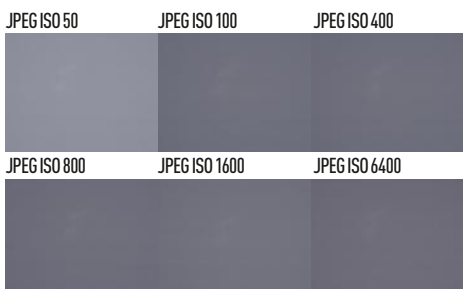
Dynamic range

At the expanded ISO sensitivity setting of 50, the maximum dynamic range of 12.35EV is achieved. This is a respectable dynamic range for an APS-C sensor. When shooting landscapes in sunny conditions, the Alpha 77 II resolved adequate shadow and highlight detail. At ISO 800, the camera still captures just under 10 stops and it slopes downwards roughly 1 stop per EV from there.



Noise

At ISO 100, images appear almost noise free. By ISO 400, we see a slight hint of luminance noise when pixel peeping. By ISO 800, some colour noise is noticeable mostly in the shadow areas, but this isn't visible on an image printed at A4 size. Past ISO 6400 images are not extremely noisy, but the in-camera noise reduction is very heavily applied and breaks down much of the detail.



Additional apps can also be installed to add features such as time-lapse shooting.

Build and handling

The impressive weather-sealed magnesium-alloy body of the original Alpha 77 is retained in the new camera. It is resistant to moisture and dust, which is an advantage for those wishing to shoot sports and wildlife.

Front on, the only discernible differences between the Alpha 77 and the new model are the removal of the AF assist beam (this function is now controlled via the flash) and the restyling of the Alpha branding from red to silver. The rest of the camera is largely unchanged and features plenty of buttons for specific settings. Instead of a D-pad, the Alpha 77 II uses a multi-controller joystick to navigate through menus and toggle settings. Also, like many high-end DSLRs, the camera has front and back scroll wheels.

Together with Sony's new Alpha 6000 compact system camera, the Alpha 77 II features the Quick Navi Pro menu set-up. I found that this was great for changing commonly used settings without needing to go into the menus. In general, the settings are easy to find once you're acquainted with them.

Weighing 647g body only, the camera is fairly heavy, but this adds to the solid feel in hand. The overall size is comparable to a Nikon D800 or a Canon EOS 5D Mark III, so it's similar to other enthusiast DSLR cameras.

Performance

Over the course of six months, a team of five Sony engineers worked on designing the AF system for the Alpha 77 II. They concentrated mostly on subject tracking, and trialled the system by shooting wildlife and sports. The result is a highly sophisticated AF that uses a new AF algorithm and phase-detection AF sensor module. This allows subjects to be identified and intelligently tracked across the scene.

When capturing fast-moving skaters with continuous AF, I found the focus was accurate and didn't have any issues with tracking the subjects at speed. Shooting burst speeds of 12fps showed that the vast majority of shots were accurately tracked. With a total of 79 AF points – including 15 cross-type points – covering 40% of the frame, the Alpha 77 II, on paper, trumps much of its competition.

It's possible to adjust the sensitivity of continuous focus, via the menus, on a scale of 1–5. Knocking the sensitivity back to the least sensitive setting means that, should an unwanted subject appear in shot, the AF will not switch to it. This is reversed when the sensitivity is set to its maximum.

Centrewighted and spot-metering options are present on the Alpha 77 II, with the evaluative multi-segment metering calculated using an advanced 1,200-zone system. When using continuous focus and tracking subjects, I found that spot metering exposed the subject well, even when the focus point was rapidly changing. Also, when shooting landscape images using multi-segment metering, the camera strikes a good balance

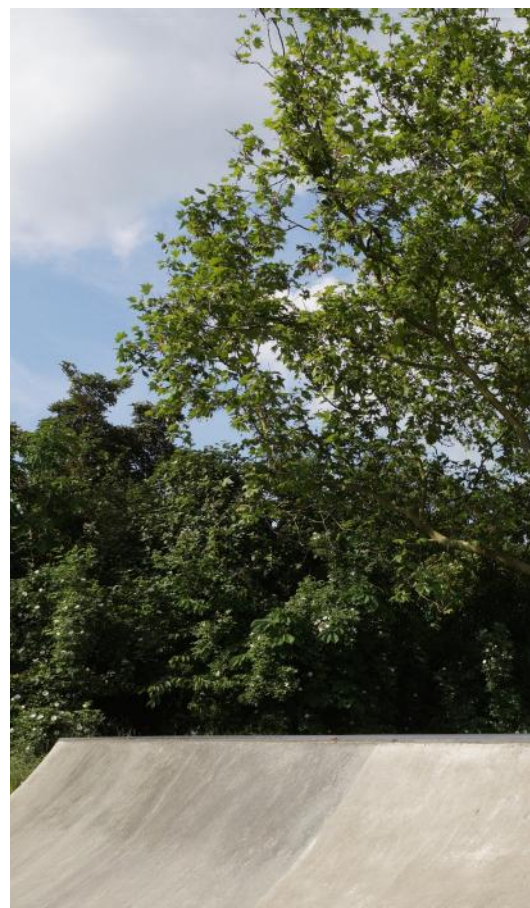
between highlights and shadows without losing too much detail.

There are 15 white balance settings on the Alpha 77 II, and for most of these the colour temperature can be fine-tuned via a magenta/green and amber/blue bias control within the settings menu.

I found that the colours produced by the Alpha 77 II are punchy and colour-rich. When shooting in sunny conditions, skies are often rendered as a well-saturated blue, while other tones also have a pleasing level of vibrancy. Of course, if you are not happy with the standard setting, there are various colour options and picture effects, including high-contrast mono, rich-tone mono, water colour and partial colour.

Images are reviewed on the rear 1.23-million-dot screen, featuring WhiteMagic technology. WhiteMagic is the addition of a white subpixel alongside the standard RGB pixels, which boosts the brightness level and reduces the power needed to illuminate the LCD. The advantage of WhiteMagic is particularly noticeable when using the camera in direct sunlight. Although the screen was, as usual, difficult to see in direct sunlight, it was still possible to use it to compose an image and it surpasses the capabilities of many other LCD screens.

Users can also compose images using the OLED TruFinder EVF, which has a resolution of 2.36 million dots and offers a 100% field of view. The manual-focus enlargements that are viewable through the EVF are fantastic and make light work of precise manual focusing. Both the LCD and EVF have an accurate colour rendition and great refresh rate.





With Sony's wireless flash functionality, users can not only trigger off-camera flashes, but also use high-speed sync to capture fast-moving action

Our verdict

THE Sony Alpha 77 II is by no means a lightweight camera, but neither is it a shoulder-aching behemoth. Sitting comfortably between these extremes, the Alpha 77 II feels great in the hand. The menu system takes a while to get used to, but the button placement allows users to change settings quickly.

Pixel peeping shows evidence of in-camera noise reduction at high ISO settings. However, images previewed at A4 or full-size on a computer monitor look detailed, even at higher ISO sensitivities. I found for these sizes that pushing the ISO to 6400 was acceptable for balancing the level of detail with visible noise.

With the incredible array of features offered by the AF, this

camera is certain to become a big hit with enthusiast wildlife and sports photographers. Until now, the functionality that is offered by the Alpha 77 II has been reserved for pro-end DSLRs. However, with the Alpha 77 II, Sony has brought us a very advanced and effective AF tracking system inside a more affordable enthusiast-level camera.

For and against

- ✦ Advanced 79-point AF system
- ✦ No GPS
- ✦ Easy, customisable menus
- ✦ 0.3EV loss due to translucent mirror
- ✦ Comprehensive Wi-Fi/NFC features
- ✦ In-camera noise reduction can be harsh at higher ISO sensitivities

FEATURES	9/10
BUILD & HANDLING	8/10
METERING	8/10
AUTOFOCUS	9/10
AWB & COLOUR	8/10
DYNAMIC RANGE	8/10
IMAGE QUALITY	8/10
VIEWFINDER/LCD	8/10



Amateur
Photographer
Testbench
Recommended
★★★★★

Focal points

As well as class-leading autofocus, Sony has added a host of other excellent features

SLT

Following a long line of Sony SLTs, the Alpha 77 II features a fixed translucent mirror

Video

The Alpha 77 II features continuous phase-detection AF in video mode, and the ability to shoot full HD footage at 60p or 24p

Weather-sealed body

Weather-sealing is featured around main buttons, dials and the opening, so the camera is resistant to dust and moisture

Multi-interface hotshoe

The multi-interface hotshoe allows compatibility with flashes, microphones and other Sony accessories

GPS

GPS is missing from the Alpha 77 II, although it was included in the original Alpha 77. Perhaps Sony will add a Geotagging PlayMemories app that will allow GPS data from a smartphone to tag images



81mm

Electronic viewfinder

The XGA OLED EVF boasts 100% frame coverage and a wide 33° viewing angle

Articulated screen

The 3in LCD can be pulled out and positioned in various directions when shooting at high or low angles



104mm

143mm

A4 printers

A good A4 printer is an essential piece of kit for any photographer. **Vincent Oliver** looks at six different options, ranging in price and features

USB 2.0 and Ethernet

Connection ports for wired connectivity. USB is the most popular, though Ethernet is useful for a multi-user environment.

Wi-Fi

Connect wirelessly to a printer with a computer, smartphone, tablet or camera. Some printers have a unique email to send photos or documents for printing via email.

Memory card reader

Most printers will read SD and Memory Stick formats, although more advanced units will also read CompactFlash and USB sticks.



PictBridge

Connect a PictBridge-compatible camera to this port to control printing and file transfer from your camera's menu.

LCD screen

Used for previewing photos and accessing features and menus. Advanced models have a large (88mm) touch-sensitive screen.

Scanner

Use the scanner to copy photos either directly for printing or to send them to a computer as a file. A resolution of 1200dpi or 2400dpi is sufficient for high-quality copy work.

Epson Expression Photo XP-950

● www.epson.co.uk ● £300



The Epson Expression Photo XP-950 is an A4 printer that also prints photos on A3 media. It is small (479x356x148mm), and features include an 88mm LCD touchscreen; automatic Wi-Fi set-up and Wi-Fi direct connectivity; a memory card reader that reads SD, Memory Stick and CompactFlash; a 4800dpi flatbed scanner, and PictBridge, USB and Ethernet connectivity.

The printer uses six Claria Photo HD dye ink cartridges (cyan, magenta, yellow and black (CMYK), plus light cyan and light magenta).

The XP-950 is easy to set up and performed faultlessly throughout our test. Photo print quality is exceptionally good, mainly due to the use of six inks. The XP-950 will satisfy both the casual user and the dedicated photographer who wants to produce high-quality prints.



Epson Expression Premium XP-605

● www.epson.co.uk ● £130



The Epson Expression Premium XP-605 is a compact printer (390x341x138mm) that includes a 63mm LCD screen with touch-panel navigation buttons; dual front-loading media trays for A4 and photo media; a scanner with 1200x2400dpi resolution; and a memory card reader supporting SD and Memory Stick cards.

Connectivity is via USB, PictBridge and Wi-Fi. Epson Connect allows you to print wirelessly from smartphones and tablets, or by emailing the printer's unique email address. This printer uses five ink cartridges (cyan, magenta, yellow, photo black and a black for text printing).

The XP-605 is an ideal budget home printer that produces vibrant colour test prints. While the media trays are perhaps a bit fiddly, they nevertheless handle the media faultlessly.



HP Envy 4500

● www.hp.com/uk ● £60



The compact (445x608x390mm) HP Envy 4500 has minimal features, including a small mono LCD screen for menu navigation. The 4500 uses a USB port, but does not have PictBridge or a memory card reader. However, it does offer Wi-Fi. The scanner has a 1200dpi resolution, while media from A4 to 150x100mm can be used, and there are two cartridges – a cyan, magenta and yellow tri-colour, and black.

Photographic quality is fine for the occasional user. The colour swatches on our test print are excellent, while other photographic elements are vibrant. The blacks are rendered as a dark grey, although this does produce good shadow detail. Black & white prints are neutral with no visible colour cast, albeit with weak blacks. For those on a tight budget, the HP Envy 4500 may fit the bill.



HP Envy 120

● www.hp.com/uk ● £200



The HP Envy 120 measures 429x336x110mm and has a 109mm LCD screen that swivels up to a 45° angle when the unit is on. Features include Wi-Fi and USB connectivity, and a memory card slot for SD, Memory Stick and USB drives. The printer uses two ink cartridges, a tri-colour (cyan, magenta and yellow) and black.

The motorised media tray has a capacity of 80 A4 sheets. There are plenty of ePrint apps available for the user to download and print, such as lined paper and greetings cards.

Print quality is similar to that of the HP Envy 4500 (above right), with vibrant colours that lack a dynamic punch in the blacks. Our test print had a slight overall red cast, which was noticeable in black & white prints. The scanner has a resolution of 1200x2400dpi, and when scanning a thick book the lid does not sit squarely on the document surface, causing blurred areas on the scan.



Canon Pixma MG3550

● www.canon.co.uk ● £50



While the functionality of the entry-level Pixma MG3550 may be limited, Canon has not scrimped on photo quality. The compact MG3550 measures 449x304x152mm and offers Wi-Fi print for connection to smartphones, tablets and computers, USB connection to a PC, and a scanner with a resolution of 1200x2400dpi. Two ink cartridges are used: a tri-colour and black.

The front-loading media tray takes up to 100 sheets of 80gsm A4 plain paper. Print quality is surprisingly good for an entry-level printer. Colour images print with vibrant colours, and while a portrait had a bit too much red, it was still pleasing. Black & white prints have a good range of cast-free greys through to a solid black. The printer lacks a memory card reader and LCD screen, but reproduces photos with good definition.



Canon Pixma MG7150

● www.canon.co.uk ● £130



The Canon Pixma MG7150 has six ink tanks, for pigment black (for text), black, cyan, magenta, yellow and grey. Features include Wi-Fi printing; a memory card reader that supports SD, Memory Stick and CompactFlash cards; an 88mm TFT touchscreen; USB 2.0 and Ethernet ports; a 2400x4800dpi scanner; and an illuminated touch panel for printer functions.

Despite measuring 466x369x148mm, the MG7150 feels compact. There are two media trays, with one cassette holding up to 125 sheets of A4 plain paper and the other holding up to 20 sheets of photo media, and a direct disc print tray.

Print quality from the MG7150 is excellent, producing vivid colours that are not oversaturated. Reds are a very strong colour, while the black & white element on our test chart displayed clean, neutral, grey tones.



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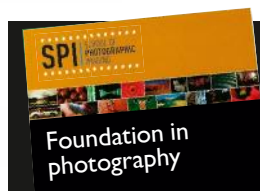


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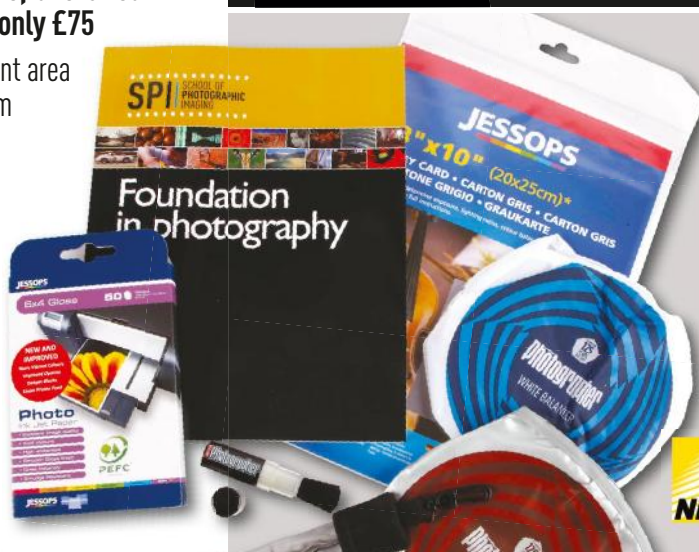


'The quality of teaching and support that I received was not only motivating, but also extremely detailed and thorough. This enabled me to begin to find who I am as a photographer and without doubt my skills improved considerably' Gill Golding



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Lightweight back-up camera needed

Q I am looking for a pocket-sized, lightweight, wideangle-lens camera to sit alongside my Nikons since my daughter took my Panasonic Lumix DMC-LX3 with its (mostly) brilliant lens. I am considering the Sony Cyber-shot DSC-RX100, as I find the Panasonic Lumix DMC-GM1 a bit small and the Panasonic Lumix DMC-GX7/Sony Alpha 6000 a bit big and I don't really need an interchangeable-lens camera. I'm waiting to read the review, but would the Sony Cyber-shot DSC-RX100 III with a lens starting at 24mm suit my needs? **Ian**

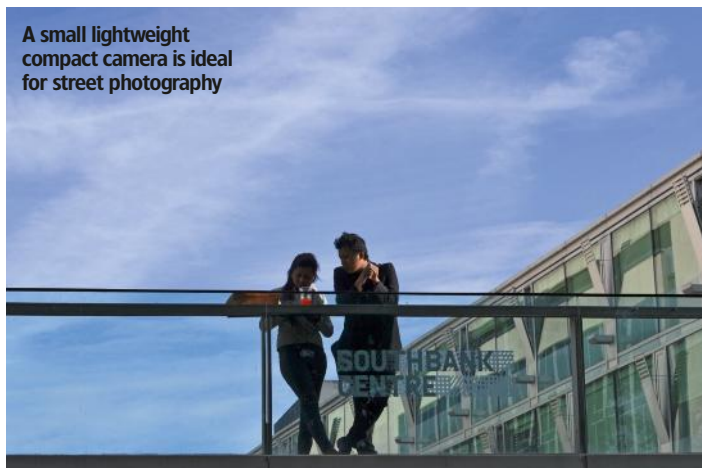
A The new Sony Cyber-shot DSC-RX100 III does indeed look like a great choice if you already have an interchangeable-lens camera. A full review will appear next week (AP 5 July), so you'll be able to read our verdict then. However, the camera made a fantastic first impression, and the inclusion of a built-in EVF plus a fast f/1.8-2.8 lens makes it even more enticing. **Jon Devo**

Viewing images on a TV

Q I own a Lexar Multi-Card reader that I use for CF cards from my Canon EOS 400D. I have now changed my camera for a Canon EOS 650D and am unable to view images/pictures through the card reader on a Sony TV/disc player (USB I/P), as it states 'cannot play this file'. The card reader seems unable to recognise the image format, so do you think I need to buy a different card reader? **R Folland**



There are three different types of SD card



A small lightweight compact camera is ideal for street photography

© OLIVER ARWELL

A It is difficult to know exactly whether a new card reader will make a difference, but we can make an educated guess.

Assuming that you are shooting JPEG images, and not raw, then the images taken on the camera will not be a problem. JPEGs are standard files and should be able to be read across numerous devices.

Obviously, you have now switched from CompactFlash cards to SD cards. This is probably the issue. Although all SD cards are physically the same size, there are three different types – SD, SDHC and SDXC. Each of these cards has a slightly different specification that allows them to offer improved speeds and transfer rates required by contemporary cameras. It is

likely that the card reader you are using is only compatible with the standard SD format, and not the newer types. Similarly, some cameras also suffer from this. Older cameras will not be able to use the

newer types of SD cards, or higher-capacity CF cards.

It is more than likely that a new card reader would make a difference, and luckily they are now available at very reasonable prices. However, the problem could also be that the TV may not be able to recognise the card due to its size. Again, some older devices will not be able to read memory cards over 16GB or 32GB.

Most devices will look for images in a DCIM folder, or a sub-folder within this, so it is important to make sure that your pictures are saved in this folder. Also check the filenames of the images. If you have altered the default image filing name so that it starts with a non-alphanumeric character, such as a '!' or '-', then it also could cause a problem on some devices.

My advice would be to try to borrow a more modern card reader, specifically one that was made in the past few years. If that makes the difference, you have your answer. Failing that, the fault may lie with the TV. If this is the case, buy some smaller 8GB or 16GB standard SD cards and try using those. Although they may be a little more inconvenient than the one you currently have, they will cost far less than a new television. **Richard Sibley**

Photo Hacks

DIY flash grid

To create more of a spotlight effect from your flashgun, try our DIY flash grid



WHAT YOU NEED Black drinking straws, cardboard, glue or tape, scissors or a craft knife, ruler

A FLASH grid or honeycomb is usually placed over a studio flashlight to create a precise spot of light. It works by funnelling the light from the flash through a series of small tubes, arranged in a honeycomb-type pattern. This concentrates the light into a spot, making it suitable for adding highlights to a scene or portrait, or for simply adding a bright spot to a background.

How to...

The trickiest bit is measuring the height and width of your flash head and making a cardboard sleeve that will fit around this and then slide on to the flash. Make sure that the length of the sleeve is the depth of your flash head, with 4cm added so that the grid can be created in front of the flash. Simply fold and then glue the cardboard sleeve together so it can slip on.

Construction

Cut the black drinking straws into 4cm lengths and stick them to each other, using glue or double-sided tape. Then put them all inside of the card sleeve. Cutting the straws to longer or shorter lengths creates a smaller or larger spread of light.

Finishing up

Finally, to help hold it all together, securely cover the cardboard with black tape. If there are any gaps in the grid, simply cut and add some more straws.



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Technical Support

Shutter fault

Q My Canon EOS 40D has developed a problem. As soon as the shutter speed goes above 1/500sec, the top quarter of the frame appears black in my images. It happens with or without a lens, on single and multiple exposures and on all manual settings. As I'm unsure what the problem could be, is there an alternative solution to sending it off for repair? I don't fancy a costly repair bill and don't know whether it's worth putting right.

FenRider, AP Forum



If a repair costs too much, you may be better off upgrading

A It sounds like a shutter fault. Your EOS 40D is rated with a shutter life of 100,000 cycles, and bearing in mind that it's almost six years old, there's a fair chance that you're encroaching on this number.

To get a better idea of how many frames your EOS 40D has

fired in its lifetime, go to www.shuttercounter.com, where a photo can be uploaded and the shutter count revealed.

Getting back to the problem in question, it sounds as though the shutter curtain is sticking at the point you push the shutter speed beyond 1/500sec, and is therefore resulting in the top area of the frame to be underexposed – if exposed at all. Unfortunately, there's no quick fix for this, so it will need to be



BLAST FROM THE PAST

Nikon D700

Nikon's D700 was in a class of its own when it arrived in 2008

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THE D700 was Nikon's first 'affordable' full-frame DSLR and only Nikon's second FX body after the previous year's D3 launch. At £2,000 it was, and still is, a lot of money, but it bought a lot of camera. Apart from the sensitive and low noise 12.1-million-pixel full-frame sensor, you got a tough, sealed, magnesium-alloy body and no major gaps in features and performance. The D700 was pro-standard for well-heeled enthusiasts and professionals.

What's good Much of the D700 was borrowed from the D3, including the superb metering and AF system, as well as the sensor. Today, 12 million pixels may sound inadequate, but looking at the D700's images reinforces the view that it's not how many pixels your camera has but how good they are.

What's bad Live view is fiddly to use and the 95% coverage viewfinder smacks of cost-cutting and is not ideal if you wear glasses. Also, the D700 is big and bulky along with FX lenses.



IN THE BAG



Deputy technical editor Michael Topham reveals his top five items of kit

Apple iPad 64GB

1 There are few places I go without my iPad. It's a great resource for keeping up to date with my emails, bookings and personal website when I'm on the move. Although it's not 3G-enabled, I connect it to the internet using the personal hotspot feature on my iPhone and pull it from my bag when I need to rate images in Lightroom using the new, and excellent, Lightroom Mobile app. I also use it with Snapseed, Instagram and Photoshop touch apps.

Bowens Gemini 400RX

2 I've had the Gemini 400Rx kit on a long-term loan from Bowens. In the time that I've had it, I have used it numerous times and it has made me wonder how I ever got by without one. Superbly made, reliable and well finished, these durable lights can be fired wirelessly with the Bowens Pulsar TX trigger that also comes supplied as part of the kit.

Canon EOS 5D Mark III

3 I've owned a Canon EOS 5D Mark III for 18 months and I'm thrilled with it. I've paired it with the BG-E11 battery grip to improve the handling and it's frequently used with my EF 24-105mm f/4 USM lens that I've used virtually every day since I purchased my Canon EOS 5D Mark I.

Canon EF 50mm f/1.8 II

4 After purchasing the EF 85mm f/1.8 lens, I realised I was working a long way from my subjects and found myself backtracking at times to get everything I wanted in the frame. That issue was resolved with the 50mm f/1.8 II. However, this month I've upgraded to the new Sigma 50mm f/1.4 DG HSM Art, so it's a lens that will soon find itself up for sale to help fund my new lens.



List of kit

Apple iPad 64GB, Properta USB Charger, Bowens Travelpak, Godox TT560 flashguns x5, Canon EF 17-40mm f/4 USM, Canon Speedlite 580EX II, Canon EOS 5D Mark I, Seculine Twinlink T2D, Canon EF 100-400mm f/4-5.6, Canon EF 50mm f/1.8 II, Canon EF 70-200mm f/4, Canon EOS 5D Mark III, Bowens Gemini 400Rx, LowePro Memory Card Wallet, LowePro Flipside Sport 20L, Vanguard The Herald 33 Messenger.

Seculine Twinlink T2D

5 When I work with a pair of Speedlites, I often pull these flash receivers from my bag. They have a great outdoor working range (200ft) and come supplied with all the necessary cables to fire studio flash remotely. I'm currently thinking about buying a couple more, so I can trigger more than two flashes remotely for my automotive work. The best thing I find about them is that they're 100% reliable.

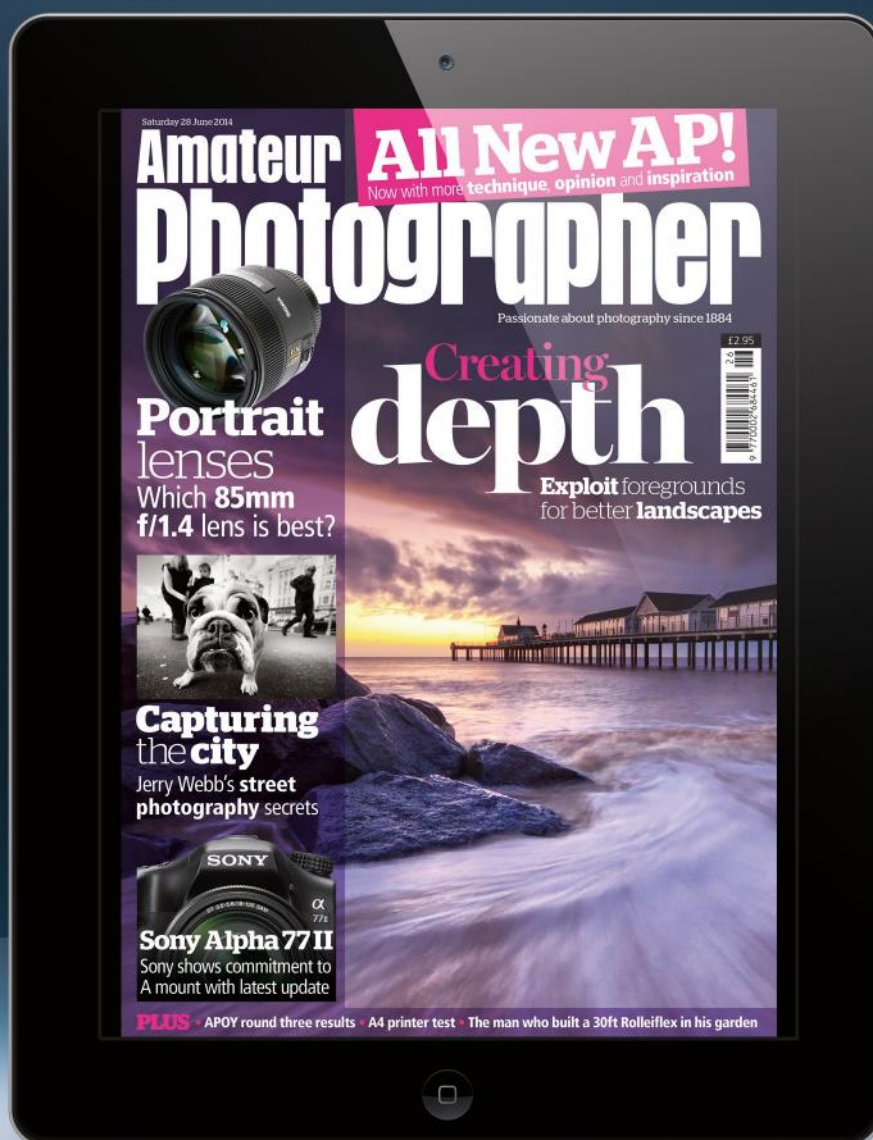
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Technical Support

examined by a technician before it's repaired.

If you send your camera to Canon's Elstree repair service centre, it will cost £156.50 to put the issue right. This price is based on a fixed repair price, which would include a repair of the shutter mechanism, a full clean, a service and six months' warranty. However, if impact or liquid damage is found to be the cause of the issue, then the repair will not be covered under the fixed price and you'll instead receive an estimate based on how much it will cost to put right.

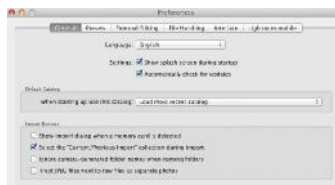
I'd be tempted to upgrade and put the money towards a newer body. Mint examples of the Canon EOS 60D with a low shutter count cost from £505 body only. I would send off the EOS 40D and ask for a free quotation to put the shutter issue right before making a decision. **Michael Topham**

Stopping file import

Q I have just installed Lightroom 5, but when it is open and I insert a new memory card into my card reader, Lightroom prompts me to import the new files. I'd much rather choose when I want to import the files rather than let the software dictate. Is there any way of stopping this, as it keeps interrupting my workflow? **Johnno84, AP Forum**

A Lightroom has an in-built algorithm that detects when a memory card has been inserted and loads the import dialogue automatically because it thinks you'd like to import new images to work on.

To get around the problem, you need to go to Edit>Preferences if you're working on a PC, or Lightroom>Preferences if you're on a Mac. Under the General tab



Use Adobe Lightroom's preferences to tailor the software to your needs

and beneath the Import Options, you'll find there's a tick alongside 'Show import dialogue when a memory card is detected'. By unticking this box, you'll no longer be presented by the import dialogue when a memory card is inserted.

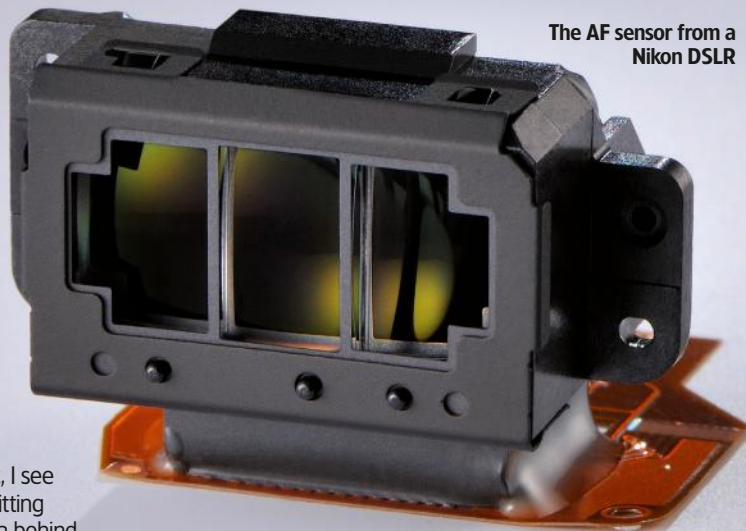
Michael Topham

HOW IT WORKS

I am
your

SLR autofocus sensor

The AF sensor from a
Nikon DSLR



I AM called a 'through the lens' secondary image registration' (TTL SIR) passive phase detector, although 'SIR' will do just fine. Originally when my technology started being used in film SLRs there might only be three of me in a camera. Modern DSLR cameras use lots of me and this is how I work.

My job is to work out when something is in focus on my spot on the image frame. First, I see double. Thanks to a beam-splitting reflex mirror inside the camera behind the back of the lens, I can see a tiny portion of the scene being framed. Think of me as having two eyes, with one seeing the light passing through the camera's lens on one side and the other seeing the light passing through the opposite side. When the image is in focus on the spot where I'm situated, the light coming from both sides of the lens ends up in the same place. When it's not in focus, I can see two versions of the detail that should be in focus – one from one side of the lens and one from the other. So, basically I see double when things aren't in focus.

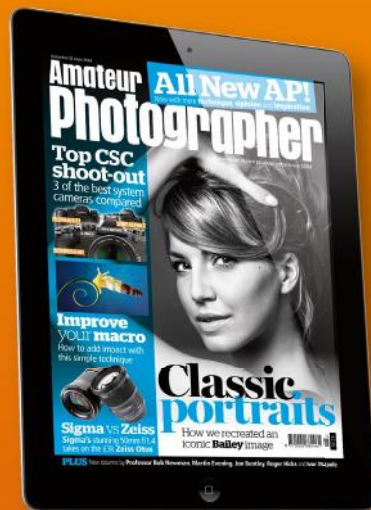
Not only can I see double, but by examining how far apart the double image is, or the phase separation, I can calculate how much focus adjustment is needed to get the image back into

focus. Even cleverer, by observing where the double images fall, I can tell if the focus needs to be adjusted forwards or backwards.

If all this sounds familiar, that's because I'm a high-tech member of the rangefinder family. You may know my relatives in the rangefinder camera clan. In rangefinder cameras, it's the photographer who observes the double image and does the focus adjusting. With me, I have a digital sensor, closely related to the camera's imaging sensor, but smaller, which 'sees' the double images. I'm continuously looking at the phase and telling the camera that it needs to alter focus forward or backwards until the phase difference is zero and the spot in the frame I represent, or a focus point, is in focus.

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5.0 fps
1080p movie mode

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6.0 fps
1080p movie mode

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D7000 + 18-105mm VR £705
D7000 + 18-105mm VR + 70-300mm £1144

CUSTOMER REVIEW: D7000 Body
★★★★★ 'great all round camera'
Teddy - Nottinghamshire




Nikon D7100
24.1 megapixels
6.0 fps
1080p movie mode

D7100 Body From £839

D7100 Body £839
D7100 + 18-105mm VR £979

CUSTOMER REVIEW: D7100 Body
★★★★★ D7100 good lightweight camera
Sammyda - Ulster



Nikon D610
24.3 megapixels
6.0 fps
1080p movie mode
Full Frame CMOS Sensor

D610 Body From £1399

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16.1 megapixels
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APSD

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NEW! A6000 Body £549
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12.0 fps
1080p movie mode

NEW! A77 II Body £999

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16.05 megapixels
12.0 fps
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RECOMMENDED LENSES:
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NEW! 14-140mm f3.5-5.6 OIS £495



Panasonic GX7 Black or Silver
16.0 megapixels
5.0 fps
1080p movie mode

GX7 Body £599

GX7 Body £689
GX7 + 14-42mm £679
GX7 + 20mm lens £779

GM1 + 12-32mm lens £569
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16.1 megapixels
8.0 fps
1080p movie mode

NEW! OM-D E-M10 From £529

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OM-D E-M1 + 12-50mm £1479
OM-D E-M1 + 12-40mm £1899
OM-D E-M5 Body £629
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9.0 fps

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E-P5 + 14-42mm £879
E-P5 + 17mm + VF-4 Electronic Viewfinder £1199
E-PL5 + 14-42mm £449
E-PL5 + 14-42mm + 40-150mm £649

RECOMMENDED LENSES:
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Olympus 17mm f1.8 £369



PENTAX K-3
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8.3 fps
1080p movie mode

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K-3 Silver Limited edition with Battery grip £1099
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K-5 II + 18-135mm WR £899
K-5 IIs Body £698
K-50 £428
K-500 From £329



FUJIFILM X-E2
16.3 megapixels
7.0 fps

X-E2 From £609

X-E2 Body £609
X-E2 + 18-55mm £969

RECOMMENDED X-MOUNT LENSES:
Fujinon 35mm f1.4 R £409
Fujinon 60mm f2.4 R £435
Fujinon 18-55mm f2.8-4.0 OIS £499



FUJIFILM X-T1
16.3 megapixels
8.0 fps
1080p movie mode

NEW! X-T1 From £1014

NEW! X-T1 Body £1049
NEW! X-T1 + 18-55mm £1369

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Full Frame CMOS sensor

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‘...honestly say that I have never been so excited about my equipment’
Snapperfish – Oxford

CUSTOMER REVIEW: EOS 1Dx Digital SLR Camera Body
★★★★★
‘...bought this as an upgrade to the 5D Mk 2 and have never looked back.’
Dave – Cornwall

CUSTOMER REVIEW: EOS 1Dx Digital SLR Camera Body
★★★★★
‘...The full frame sensor is superb’
Sandra Cath – Luton

Canon

EOS 7D
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8.0 fps
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Canon

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4.5 fps
1080p movie mode
Full Frame CMOS sensor
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6.0 fps
1080p movie mode
Full Frame CMOS sensor

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Ziel – Ireland

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Manfrotto

Imagine More

MT190XPRO3
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• 9cm Min Height

MT190XPRO3£164
MT190XPRO4£179
MT190XCPRO3 Carbon Fibre£309
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EF-S 60mm f2.8 USM Macro	£365
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EF 100mm f2.8 USM Macro	£409
EF 100mm f2.8 L IS USM Macro	£724
EF 135mm f2.0 L USM	£879
EF 180mm f3.5 L USM Macro	£1274
EF 300mm f4 L IS USM	£1169
EF 400mm f4 DO IS USM	£5399
EF 400mm f5.6 L USM	£1123
EF 500mm f4 L IS II USM	£7445
EF 8-15mm f4.0 L USM Fisheye	£1089
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EF 16-35mm f2.8 L IS USM II	£1214
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EF-S 17-55mm f2.8 IS USM	£579
£579 Inc £60 C/back* Price you pay today	£639
EF-S 17-85mm f4.0-5.6 IS USM	£356
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Canon

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EF-S 18-200mm f3.5-5.6 IS	£370
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EF 24-70mm f2.8 L USM II	£1799
EF 24-70mm f4 L USM	£935
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EF 28-135mm f3.5-5.6 IS USM	£379
EF-S 55-250mm f4-5.6 IS STM	£259
£259 Inc £25 C/back* Price you pay today	£284
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EF 70-200mm f4.0 L USM	£495
EF 70-300mm f4.0 L IS USM	£974
EF 70-300mm f4.0-5.6 L IS USM	£389
EF 70-300mm f4.0-5.6 L IS USM	£1109
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NIKON LENSES

10.5mm f2.8 G IF-ED AF DX Fisheye	£549
14mm f2.8 D AF ED Lens	£1239
24mm f1.4 G AF-S ED	£1465
24mm f2.8 D AF Lens	£369
24mm f3.5 D ED PC-E	£1465
NEW! 28mm f1.8 G AF-S	£499
35mm f1.4 G AF-S Nikkor	£1299
35mm f1.8 G AF-S DX	£128
£128 Inc £20 C/back* Price you pay today	£148
NEW! 35mm f1.8 G ED AF-S Nikkor	£519
35mm f2 D AF Nikkor	£255
40mm f2.8 G AF-S DX Micro	£165
£165 Inc £20 C/back* Price you pay today	£185
50mm f1.4 G AF-S	£279
50mm f1.8 D AF Lens	£109
50mm f1.8 G AF-S Lens 5-6 G ED VR	£149
50mm f2.8 G AF-S ED Micro	£404
60mm f2.8 D AF Micro Nikkor Lens	£368
NEW! 58mm f1.4 G AF-S Lens	£1599

85mm f1.4 G AF-S	£1179
85mm f1.8 D AF	£299
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105mm f2.8 G AF-S VR IF ED Micro	£629
135mm f2.0 D AF DC	£1029
180mm f2.8 D AF IF-ED	£695
200mm f4.0 AF Micro	£1179
300mm f4.0 D AF-S IF ED	£1029
10-24mm f3.5-4.5 G AF-S DX	£639
12-24mm f4 G AF-S IF-ED DX	£839
14-24mm f2.8 G ED AF-S	£1315
16-85mm f3.5-5.6 G ED AF-S DX VR	£438
17-55mm f2.8 G ED DX AF-S IF	£1049
18-35mm f3.5-4.5G AF-S ED Nikkor	£519
NEW! 18-55mm f3.5-5.6 G F-S DX NIKKOR VR II	£229
18-105mm AF-S DX Nikkor f3.5-5.6 G ED VR	£204
18-140mm f3.5-5.6 G ED AF-S DX VR	£449
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24-70mm f2.8 G ED AF-S	£1245
24-85mm f2.8-4.0 D AF	£549
24-85mm f3.5-4.5 AF-S G ED VR	£409
24-120mm f4 G AF-S ED VR	£810
28-300mm f3.5-5.6 G ED AF-S VR	£659
55-200mm f4.5-6.3 G ED AF-S DX VR IF-ED	£221
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SIGMA LENSES

30mm f1.4 DC HSM	£369
35mm f1.4 DG HSM	£669
50mm f2.8 EX DG Macro	£269

50mm f1.4 EX DG HSM	£329
70mm f2.8 EX DG Macro	£365
85mm f1.4 EX DG HSM	£669
105mm f2.8 APO EX DG OS HSM Macro	£379
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10-20mm f4.0-5.6 EX DC HSM	£349
10-20mm f3.5 EX DC HSM	£399
12-24mm f4.5-5.6 EX DG HSM II	£599
17-70mm f2.8-4.0 DC OS HSM	£329
18-200mm f3.5-6.3 DC OS HSM II	£239
18-250mm f3.5-6.3 DC OS HSM	£306
18-250mm f3.5-6.3 DC Macro OS HSM	£299
24-70mm f2.8 IF EX DG HSM	£599
50-150mm f2.8 EX DC APO OS HSM	£739
50-200mm f4.0-5.6 DC OS HSM	£119
50-500mm f4.5-6.3 DG OS HSM	£999
70-200mm f2.8 EX DG OS HSM	£799
70-300mm f4.0-5.6 APO Macro Super DG	£150
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120-300mm f2.8 OS	£2799
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TAMRON
with 5 Year Warranty

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10-24mm f3.5-4.5 Di II LD SP AF ASP IF	£369
17-50mm f2.8 XR Di II VC	£349
18-200mm f3.5-6.3 AF XR Di II	£132
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24-70mm f2.8 Di VC USD SP	£799
28-75mm f2.8 XR Di	£359
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30	
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Digital	£119
Small	£144
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Pro Original	£174

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PIXMA Pro 100	£369
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NEW! Small	£249
NEW! Medium	£249
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Canon



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5.0x optical zoom
1080p movie mode



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5.0x optical zoom
1080p movie mode



PowerShot SX50 HS
£349

12.1 megapixels
50.0x optical zoom
1080p movie mode

PowerShot SX510 HS	£189
PowerShot SX600 HS	£154
£154 Inc £20 C/back* Price you pay today	£174
IXUS 265 HS	£129
£129 Inc £20 C/back* Price you pay today	£149
PowerShot G11 X Mark II	£729
PowerShot SX700 HS	£249
£249 Inc £30 C/back* Price you pay today	£279
PowerShot D30	£229
£229 Inc £30 C/back* Price you pay today	£259

Cashbacks end 13.08.14

RICOH



WG-4 GPS Blue or Black	£289
WG-20 Red, White or Black	£169
Ricoh GR 16 Megapixel with fixed f2.8 GR lens	£499

Panasonic



Lumix TZ60 £309 Inc Cashback*
Price you pay today £339

18.1 megapixels

Lumix



Lumix FZ200 £319 Inc Cashback*
Price you pay today £369

24x optical zoom

Lumix



Lumix LX7 Black
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10.1 megapixels

Lumix FT5 Blue, Orange, Silver or Black	£255
Lumix LF1 Black	£275
Lumix FZ72 Black	£239
£239 Inc £30 Cashback* Price you pay today	£269
Lumix TZ55	£199
Lumix LZ40	£214
Lumix S28	£119

Cashback* ends 31.07.14

OLYMPUS



Stylus 1
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Stylus SH-1 Black	£349
Stylus Tough TG-3 Black	£349
Stylus Tough TG-835 Blue	£229
Stylus SP-100EE Black	£299
Stylus Tough TG-850 Black, Silver & White	£259

Nikon



Coolpix P7800
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Coolpix P600
£329

16.1 megapixels
60x optical zoom

Coolpix P600 Black or Red	£329
Coolpix AW120 Black, Orange or Camouflage	£249
Coolpix S9700 Black, Red or White	£229
Coolpix S3600	£89
Coolpix S5300	£134
Coolpix S6800	£159

SONY



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£479 Inc £50 Cashback*
Price you pay today £529

Cyber-shot HX400 Black	£339
£339 Inc £40 C/back* Price you pay today	£379
Cyber-shot HX60 Black	£279
£279 Inc £30 C/back* Price you pay today	£309
Cyber-shot WX350 Black	£179
£179 Inc £20 C/back* Price you pay today	£199
RX100 Black	£329
£329 Inc £50 C/back* Price you pay today	£379

Sony Cashbacks end 31.08.14



FinePix X100s
£869



FinePix X20
£349

FinePix F900 White, Red or Black	£149
FinePix SL1000 Black	£234
FinePix HS50 Black	£299
FinePix XQ1 Black	£274
FinePix S1 Black	£379
FinePix S9200 Black	£229
FinePix S8600 Black	£159
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grade 9+

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9.0 fps

OM-D E-M5 + 12-50mm
£499

- 16.1 MP • 9 fps • Live MOS
- 35 AF Points • Micro Four Thirds mount

Canon

EOS 7D

grade 8

18.0 megapixels
8.0 fps

7D Body £489

- 18.0 MP • 8 fps
- APS-C CMOS • 19 AF Points • EF/EF-S mount

Panasonic

LUMIX DMC-GH3

grade 9

16.1 megapixels
20.0 fps

GH3 Body £499

- 16.1 MP • 20 fps • MOS
- 23 AF Points • Micro Four Thirds mount

SONY

NEX-7

grade 10

24.3 megapixels
10.0 fps

NEX-7 Body £399

- 24.3 MP • 10 fps
- CMOS • 25 AF Points
- Sony E mount

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DSLRs

Grade	CANON	
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OB	EOS 1100D Body.....	£239
8	EOS 300D Body.....	£55
8	EOS 350D Body.....	£80
8	EOS 400D Body.....	£80
9-	EOS 450D Body.....	£119
8	EOS 500D Body.....	£152
R	EOS 650D with 18-135mm IS STM.....	£649
8	EOS 20D Body.....	£91
8	EOS 30D Body.....	£104
8	EOS 40D Body.....	£149
R	EOS 6D Body.....	£1199
8	EOS 5D Body.....	£320
8	EOS-1D Mark II Body.....	£319
7	EOS 1Ds Mark II.....	£516

Grade	NIKON	
10	D7000 Body.....	£439
OB	D7100 with 18-105mm VR Lens.....	£899
9	D40 Body.....	£79
9	D40X Body.....	£99
9	D60 Body.....	£107
8	D80 Body.....	£109
8	D200 Body.....	£129
8	D300 Body.....	£244
9-	D300s Body.....	£426
10	D600 Body.....	£969
OB	D610 Body.....	£1349
8	D700 Body.....	£749
8	D2X.....	£329
9	D2X.....	£449
9	D3x Body.....	£2249

Lenses

Grade	CANON	
9	EF 14mm f2.8 L II USM.....	£1399
9	EF-S 17-55mm f2.8 IS USM.....	£449
8	EF 24-70mm f2.8 L USM.....	£647
9	EF 28-80mm MK II Lens.....	£39
9	EF-S 18-55mm f3.5-5.6 IS.....	£54
9	EF-S 18-135mm f/3.5-5.6 IS.....	£207
9	EF-S 18-200mm f3.5-5.6 IS.....	£251
9	EF 70-300mm f4.5-5.6 DO IS USM.....	£709

Grade	CANON Fit	
9	Sigma 20-40mm f2.8 EX DG.....	£269
9	Tokina AF 28-70mm f2.8 AT-X 287 AF PRO SV.....	£199

Grade	NIKON	
9	TC-20E AF-S Teleconverter II.....	£195
9-	60mm f2.8 D AF Micro Nikkor Lens.....	£199
9	12-24mm f4 G AF-S IF-ED DX.....	£499
9+	12-24mm f4 G AF-S IF-ED DX.....	£529
8	16-85mm f3.5-5.6G VR ED.....	£219
9	AF-S DX Lens.....	£219
9	18-300mm f3.5-5.6 AF-S ED VR DX.....	£499
8	80-400mm f4.5-5.6 D AF VR Lens.....	£499

Grade	NIKON Fit	
8	Samyang 24mm f1.4 ED AS IF UMC - AE Fit.....	£299
9	Tokina 16.5-135mm f/3.5-5.6 AT-X DX AF.....	£139
R	Tamron 28-300mm VC Di AF.....	£296

Other DSLRs

Grade	Make and Model	
9-	Pentax K-7 Body.....	£179
8	Sony Alpha a390 + 18-70mm lens kit.....	£180
8	Sony Alpha a330 + 18-55mm lens kit.....	£145
9	Pentax K-r Black Body.....	£155
9-	Sony Alpha A300 Body.....	£109
9	Pentax K-m Digital SLR body.....	£109

9	Sony Alpha A380 + 18-55mm f3.5-5.6 DT Lens.....	£159
9	Pentax K-x Body.....	£179
9	Sony Alpha A900 Body.....	£855
9	Olympus E-5 Body.....	£765

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OB	Open Box: as new but packaging has been opened and box seal broken	9-	Shows light signs of use
D	Never owned: used for demonstration purposes only	8	Shows signs of use
R	Refurbished: by the manufacturer to original specifications	7	Shows moderate wear and signs of use
10	Pre-owned equipment, but appears as new	6	Well used: may exhibit scuffs and/or marking
9+	Nearly New	IN	Incomplete: use for spares only. (Note: Item is excluded from 12 months warranty)

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1DX MK1 unused	£4399	70-300 F4.5/5.6 IS U	£599	S2 body body	£129	28-80 F3.5/5.6	£25	D70s body box	£89	80-200 F4.5/5.6 VR	£329	SB-24	£49	SB-25	£49	14-42 F3.5/5.6	£59
1D CR	£199	75-300 F4.5/5.6 IS U	£89	S2 body body	£129	35-70 F4.5	£129	70-200 F4.5/5.6 VR	£329	80-200 F4.5/5.6 VR	£329	70-200 F4.5/5.6 VR	£329	70-200 F4.5/5.6 VR	£329	70-200 F4.5/5.6 VR	£329
1D MKIII body	£649/799	100 F2.8 M box mac	£349	XM1 body box	£179	35-70 F4.5	£129	EH-5 mains charger	£59	80-200 F2.8 AFD N M	£749	SB-24	£49	SB-25	£49	14-42 F3.5/5.6	£59
7D body	£699	100-400 F4.5/5.6 L E899/999		18 F2 R M-box	£269	35-70 F3.5/4.5	£25	EH-5 mains charger	£49	80-200 F2.8 early	£299	SB-28DX	£69	20 F1.7 box	£199	14-42 F3.5/5.6	£59
6D body M-box	£1079	300 F2.8 IS U L	£2999/3399	27 F2.8 M-box silv.	£249	35-70 F4.5/5.6	£25	MBD-10	£89	80-400 F4.5/5.6 VR	£699	SB-30	£39	25 F1.4 M-box	£199	14-42 F3.5/5.6	£59
5D MKIII body	£1799	300 F4 IS L U	£899	50-200 F3.5/4.8	£469	50 F2.8 macro	£179	MBD-11	£139	80-400 F4.5/5.6 VR	£699	SB-80DX box	£79	45 F2.8 macro box	£429	14-42 F3.5/5.6	£59
5D MKII body box	£549	400 F2.8 IS U LII M-box	£6999	100-230 F4.5/5.6 7 M-box	£279	100-230 F4.5/5.6 APO D	£219	MBD-12	£219	85 F1.8 AFD	£239	SB-400 M-box	£89	45-175 F4/5.6	£249	14-42 F3.5/5.6	£59
60D body box	£399	400 F2.8 IS U L	£4799	EF-20 M-box	£119	100-300 F4/5.6	£399	MBD-15	£179	85 F3.5 DX VR M	£239	SB-400 commander	£179	BG GH3 grip M	£99	14-42 F3.5/5.6	£59
60D body box	£399	400 F4.5/5.6 IS U L	£399	X100 M-box	£399	100-300 F4/5.6	£399	MBD-20	£179	85 F3.5 DX VR M	£239	SB-400 commander	£179	BG GH3 grip M	£99	14-42 F3.5/5.6	£59
40D body box	£199	600 F4 IS USM L	£4999	X100 box	£379	500 F8 mirror	£349	MBD-200 box	£39	200-400 F4 AFS VRI M	£299	SD-8 box	£49	LVF2 VF	£159	14-42 F3.5/5.6	£59
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700D body box	£399	2x extender MKII	£149	S9600 box	£79	BP200 grip	£39	18.5 F1.8 M-box	£109	300 F4 AFS	£649	MC-30	£49	K7D body box	£229	14-42 F3.5/5.6	£59
650D body box	£379	Teleplus 2x DG conv	£89	HS300 box	£149	K1000S/A cord	£15	NIKON AF USED		600 F4 AFS II	£4299	MF-23 (date back F4)	£99	K2D body box	£229	14-42 F3.5/5.6	£59
600D body box	£229	Leopess ext tubes	£69	LEICA DIGITAL USED		SCENES USED		F6 body box	£849	TC II	£269	ML-3 remote M-box	£119	K10D body	£179	14-42 F3.5/5.6	£59
650D body box	£229	BP-50 box	£199	Digital 14-14-50 box	£699	12-55 F3.5/5.6 SAM	£39	F6 body box	£199/399	TC200 box	£179	OLYMPUS DIGITAL USED		TR Power pack 3	£99	14-42 F3.5/5.6	£59
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BG-E2N	£59	BG-E2	£49	LC-4 wireless kit	£119	18-200 F3.5/5.6 OSS LE	£399	F100 body	£149	18-125 F3.8/5.6 DC OS	£159	E200 body	£129	DBG2 grip M-box	£179	14-42 F3.5/5.6	£59
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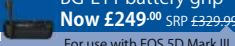
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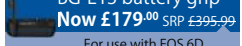
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Ink Test Winner



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77mm	£11.99
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82mm	£69.99

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58mm	£60.99
62mm	£67.99
67mm	£75.99
72mm	£90.99
77mm SPECIAL	£79.99
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KOOD P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

KOOD square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system

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ND4 £9.99

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ND2 Hard Graduated £11.99

ND4 Soft Graduated £11.99

ND4 Hard Graduated £11.99

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Dark Sunset Graduated £11.99

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Dark Tobacco Graduated £11.99

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EW-83J Canon 17-55/2.8 £12.99

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Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	62-67mm	72-67mm
46-49mm	55-58mm	62-77mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

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Load: 7.0kg

Folded: 65cm

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Sturdy three way pan and tilt head with RC2 quick release.

Weight: 0.79kg

Load: 4.0kg

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Popular ball head with twin adjuster knobs and RC2 quick release.

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Load: 6.0kg

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Aluminium 4-section monopod

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Height: 151cm

Weight: 0.50kg

Load: 5.0kg

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Load: 5.0kg

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Max Load: 4.0kg

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Max Load: 5.0kg

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Nissin

Nissin Di866 MkII

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Canon, Nikon & Sony

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STOCK TAKE CLEAR OUT

We've had our annual spring clean and found some items that need to go - lots of these goodies are in ones and twos so **act fast or miss out**. Genuine bargains to be had, so fill your boots while you can.

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35mm F2.8 M Black bit		E	£399
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35mm F2.8 M Black bit	E++/Mint	£849	£899

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0mm F2.8 M Chrome		E+2250
0mm F2.8 Elmar		E+2251
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0mm F2.8 M Black		E+1748
0mm F2.5 Black & BfT		E+1749
0mm F2.8 Black	Exc / E+	E350
0mm F2.8 Chrome		E+2248
0mm F2.8 M Black	Exc / E+	E350
0mm F4 Elmar		E+2249
0mm F4 Elmar	As Seen / E	E351
0mm F4 Elmar E39		E+1189
0mm F4 M Rokkor Minolta		E+2249
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35mm F2.8 M Black		As Seen
35mm F3.5 APO M Black	E+ / E+	E360
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35mm F4.5 Hektor		As Seen
35mm F4.5 Hektor		E+1139
42mm Black Viewfinder	E+ / E+	E199
42mm Elv 212/42 Viewfinder - Black	E+ / E+	E229
45mm B&S Red	Exc / E+	E350
45mm B&S Red	E+ / Mint	E199
Winder M		E+175
OTAGO Extension Tube		E+115
OTAGO Focusing Motor		E+116
28mm Adapter 2/35mm		E+117
28mm Adapter 2/35mm		E+118
28mm Adapter 2/35mm		E+130
28mm Adapter 2/35mm		E+131
Screw-M Adapter 50/75mm	E+ / Mint	E15



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R8 Black Body Only	E+ / Mint	E+ £349 - £399
R8 Chrome Body Only	E+	E+ £349 - £399
R8 Black Body Only	E+	E+ £349 - £399
R7 Chrome Body Only	E+	E+ £299 - £349
R6.2 Black Body Only	E+	E+ £249 - £249
R6.2 Chrome Body Only	E+	E+ £249 - £249
R6.2 Black Body Only	E+	E+ £249 - £249
R6.2 Chrome Body Only	E+	E+ £249 - £249
R5 Black Body Only	E+ / Mint	E+ £349 - £399
R5 Black Body Only	E+	E+ £299 - £349
R5 Chrome Body Only	E+	E+ £299 - £349
R4.5 Model 2 Body Only	E+	E+ £179 - £149
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R4 Black Body Only	E+	E+ £125 - £159
R3 Black Body Only	E+	E+ £129 - £159
R3 M3T + Winder	E+	E+ £239 - £299
R2.2 Anniversary Body Only	E+	E+ £299
R2.2 Black Body Only	E+	E+ £299
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SL Chrome + 50mm F2 (Dummy)	E+	E+ £129
SL Chrome Body Only	E+	E+ £149 - £249
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SL 1mm PR F4 Scan	E+	E+ £949
SL 20mm F3.5-4.5 R 3cam	E+	E+ £225
SL 28mm F2.8 PCS Shift	E+	E+ £899 - £949
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SL 35mm F3.5 R 3cam	E+	E+ £249
SL 35mm F3.5 PCS Shift	E+	E+ £249
SL 35mm F4 PA Cartridge	E+	E+ £399
SL 35mm F2.8 Macro ROM	E+	E+ £549 - £699

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for Commission / Part-Exchange/ CASH

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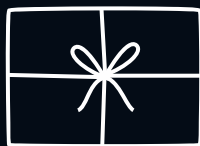
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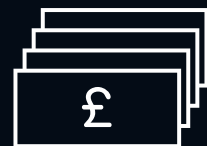
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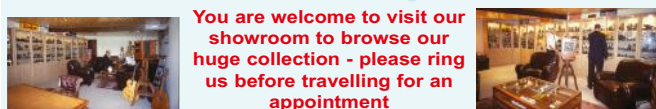


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Final Analysis

Roger Hicks considers...

Planting Rice Shoots, China, 1979, by Eve Arnold



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Very few photographers can resist trying to photograph terraced fields in general, and paddy fields in particular. They are the essence

of the struggle of mankind against nature, being almost as primeval as the invention of agriculture. Yet they are hard to photograph.

The basic rules are easy. You need a high viewpoint. You want people working in shot if possible. You rarely want a wideangle, as it can overemphasise the foreground. Three boxes ticked. Yet there is more to this picture.

First, you cannot see the complete boundaries of any field as they all finish outside the picture. Not only does this convey the boundlessness of the paddies in space, but there is also a boundlessness in time. Rice has been grown like this since time immemorial, and it will go on being grown

like this for as long as people are poor and hungry. It is an endless, almost religious cycle of work.

Tone and texture

There are three broad bands of tone and texture in this image: the bright water of the flooded but unplanted fields; the midtone foreground of the land already planted; and the darker land behind. Tone is easy, as it's an inherent part of photography, but texture is more difficult because it must work with memory, with expectations. Even if we've never seen a paddy field, we know that water is cold and wet, that mud squelches between our toes, that green shoots are simultaneously rough and tender against the skin of our hands. It's akin to what actors and psychologists

call kinaesthetic memory – things we seem to remember with our bodies rather than our minds.

The multiple shades of green are important too. It would still be a superb picture in black & white, but it would be a different picture. Remember this when you consider doing a conversion from a colour original.

Finally, in contrast to the timelessness, we see the historical sequence of flooding, planting, growing – time recorded both linearly and simultaneously. It's like a movie, a cartoon strip or the Bayeux Tapestry.

Did Eve Arnold think all this through when she shot the picture? Probably not. But she was there, in the moment, a Zen-like awareness, an instantaneous marriage of content, technique, equipment. Practice, as they say, makes perfect.



Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at www.rogerandfrances.com). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Chien-Chi Chang**



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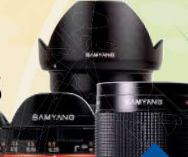
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